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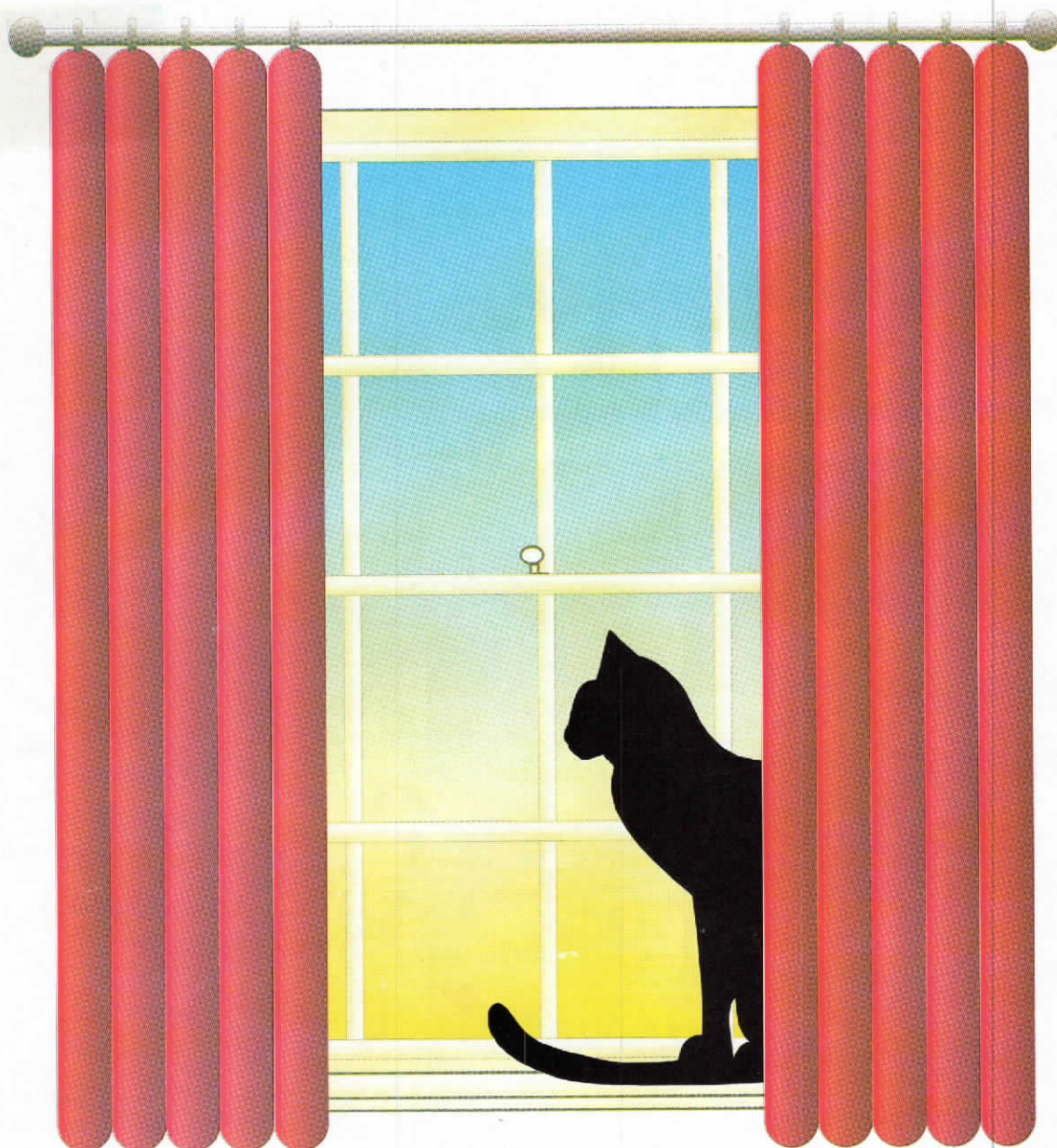
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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three
full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

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Dear Readers,

Happy New Year! Why not get it off to a good start with a treat – making something for yourself instead of knitting for others?

Our centre pages are a pull-out of jacket patterns – two thick chunkies in very different styles and a 4-ply design by a student of Darlington College for the wonderfully silky wool of the Wensleydale Longwool sheep. Or perhaps you need something smart like the waistcoat and pleated skirt designed by Maggie Andrews with innumerable spring occasions in mind.

However, if your idea of a treat is knitting for others, then the second pair of Maggie's picture jumpers for children are sure to appeal (snowscene designs featured last month), or Ruth Cox's Highland Lassie – a topical doll for Hogmanay.

Brother expert John Blake-man, begins a series on the lace carriage, so if you seldom use yours, get it out, dust it down and read on. Knitters who love Iris Bishop's Inspirations, will find her latest series of designs for us is now available on disk (see page 50) and there's another money-saving offer on Wendy Phillip's books with her article on page 48.

The dates for the popular Knitting, Needlecraft and Design Exhibition at Sandown Park, Esher, are 18th-21st January. You'll find details and a chance to win a pair of tickets on page 27. This is a good way "to get your eye in" to spring and summer styles and colours, as well as a good day out.

Wherever your knitting takes you in 1996, enjoy it, you'll be among friends.

Sheila

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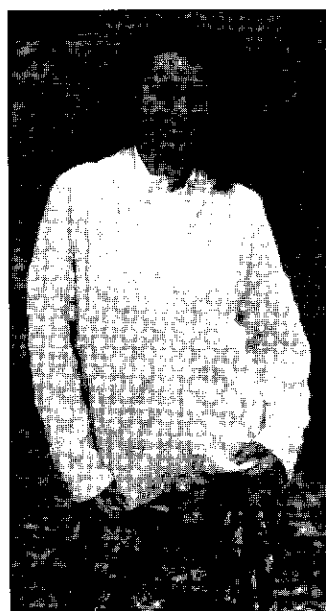
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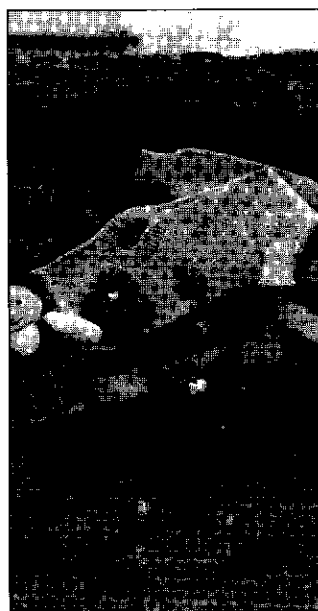
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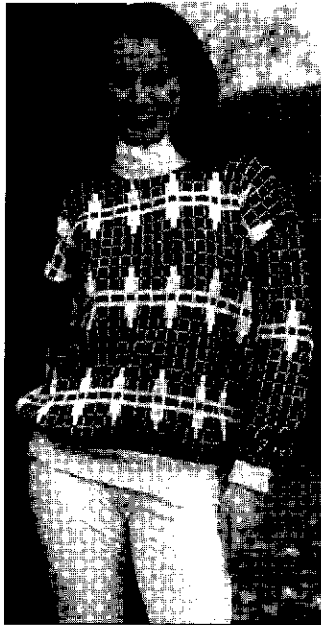
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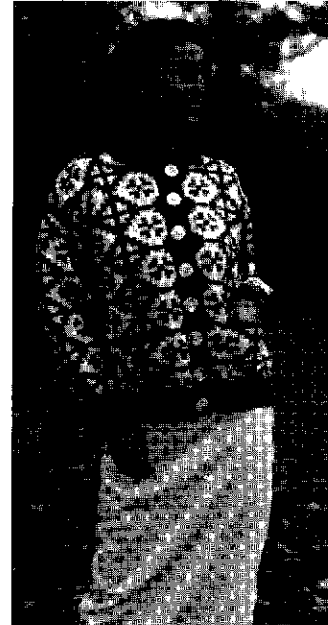
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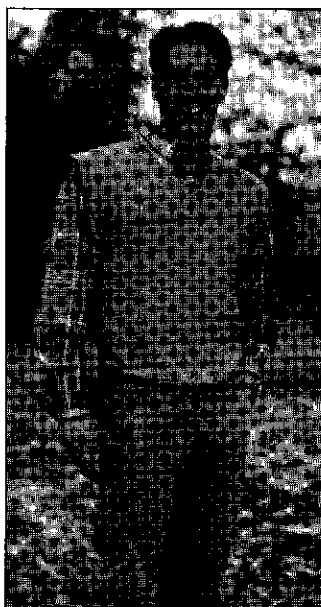
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(01628) 829816.

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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 13: Her shirt and jacket, GUS. His shirt and trousers, FIRST AVENUE.

Page 25: Jacket and skirt, GUS.

Page 32: Leggings, CHOICE. Shirt, EMPIRE.

Page 37: Skirt, KIT FOR CHOICE. Top, CHOICE.

Page 41: Skirt, EMPIRE.

Page 44: Skirt, KAYS. Hat, MONSOON. Shirt and shoes, GUS.

Page 65: Shirt, GUS. Jeans, FIRST AVENUE.

Page 68: Shirt, GUS. Jeans, FIRST AVENUE.

EMPIRE 0345 200400

FIRST AVENUE 0121-711 1100

GUS 0800 269396

KAYS 0800 324141

KIT FOR CHOICE 0800 269396

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5.

UNDY YARNS

Undy Yarns is celebrating its second anniversary this month. However, the biggest news is that, in just two years, it has become the largest supplier of machine knitting yarns in South Wales. Beginning as a small home-based business in Undy, Gwent, it is now providing thousands of customers with the friendliest, service around.

Anne Reid, who heads the business, believes the success is due to her friendly approach. She offers a door-to-door delivery service of yarns by Bonnie's, Forsell, Bramwell and so on, plus Shetland, lambswool and industrial yarns and every

conceivable machine accessory, to the whole South Wales and Avon area. Since she also gives machine knitting demonstrations at clubs and exhibitions and holds regular special sale days in Cardiff, Cwmbran, Port Talbot and Bristol, she keeps in constant personal contact with her customers and always knows what knitters need.

You can visit Anne's shop or contact her at The Old Temperance Hall, West End, Magor, Gwent NP6 3HT. Tel: 01633 881028. Help her celebrate the anniversary by taking yourself, or the club, along for free coffee and biscuits - Tuesday to Saturday, 10.00 am - 3.00 pm.



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Cochenille Design Studio

c/o Gillian Lamb
16 Firwood Close, St. Johns
Woking, Surrey GU21 1UQ



PATTERN WRITER II

Computer users without a trace of "technophobia", can still have a problem with metric measurement when it comes to their own bust size or arm length. Knitters such as this, will be pleased to know that **Terry Mason's** latest program, **Pattern Writer II**, still gives a choice of inches or centimetres.

This is a particularly useful feature of one of the extra options of this new program, which Terry has designed with the help of knitters' comments on his earlier program and their suggestions for what they would like and need. Now, when a chest size is selected, the equivalent lengths of body and arm are shown and the operator is

given the opportunity to change them for taller or shorter figures without having to go through a whole series of measurements.

Included in the patterns on the new program are drop-shoulder styles with a shaped back neck and neater sleeve inset, waisted styles for a neater fit, cross-over or double-breasted styles and saddle shoulder styles. These last have probably been top of the requests that Terry has received from knitters.

Pattern Writer II is available for PC and Amiga computers and costs £29.95 from Terry Mason, 15 Inishmoyne Green, Antrim, Northern Ireland BT41 4JZ. Tel: 01849 462381.

FREELANCE SERVICE

In 1993 a well-known sewing and knitting machine company made all its field service engineers redundant. Four of these engineers decided that, having spent most of their working lives in the industry, they would continue to work at their trade. One advantage which made this decision easier was, that they would not be in competition with each other, since they all lived in different parts of the country.

Were all their individual years of experience to be added together, the total would be approximately 120 years! Now that they have been "at it" as freelance engineers for two and a half years, they find themselves carrying out repairs for their own customers but also doing warran-

ty work for their old employer and other sewing machine companies. All four, **Roy, Richard, Ray and Richard**, endeavour to give a good and efficient service in their respective areas.

The areas they cover are as follows:- 1) Gloucestershire, Worcestershire, Avon, South Wales, Northamptonshire and Buckinghamshire - Richard Jones, 01386 833339, Mobile 0836 339915. 2) North Wales and the North West - Roy Cubbon, 0151-339 6920. 3) Hampshire, Berkshire and Oxfordshire - Ray Bye, 01258 763585. 4) London - Richard White, 0181-669 8110.

Please ring after 6.00 pm and, if you live outside these areas, contact your nearest agent.

PARAPHERNALIA

Pat Longmuir uses polymer clay to make the jewellery and buttons she designs for her new craft enterprise, **Paraphernalia**. She then sells these designs through a mail order service and will craft jewellery and buttons to match the yarn or fabric of sewers or knitters who want to "complete" their work.

With the clay, she makes amusing animal cartoons, edible treats that look good enough to eat and beautifully decorated buttons and jewellery in her own wonderful colours, or to match yours.

Pat also attends her local Craft Fairs with special items and has introduced **Paraphernalia Parties** for those who would like to see her complete range while shopping at home. These hand-made buttons are all washable, but "with care", - so don't put them on a "hot machine wash" garment unless you are prepared to remove them before washing, or you will ruin them! For a brochure of the range, please write to **Paraphernalia at:-**

12 Orchard Grove
Woodwynd
Kilwinning
Ayrshire KA13 7BY.

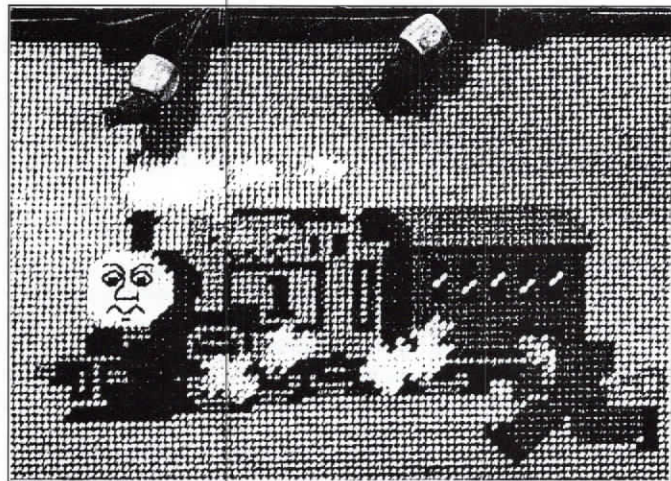
THOMAS AGAIN

Thomas the Tank Engine is a perennial favourite and he and his friends are the subjects of a new book of cross stitch designs which will be snapped up by his fans. **Thomas the Tank Engine Cross Stitch**, by Helen Turvey, is published by Hamlyn in hardback at £14.99, ISBN 0 600 58856 4.

Author and illustrator Helen Turvey has captured the Rev. W. Awdry's much-loved characters in some delightful drawings and there are scenes of countryside and

station to help tell the stories. As well as the many cross stitch charts, the book has lots of beautifully presented ideas for using the designs. Helen explains how to make gifts, garments and soft furnishings, decorated with these appealing designs in cross stitch embroidery.

Each design is accompanied by the story that inspired it and, with lots of colour illustrating clear instructions, pattern cutting templates and colour photographs of the finished items, this is a most desirable book.



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Pippin Designs

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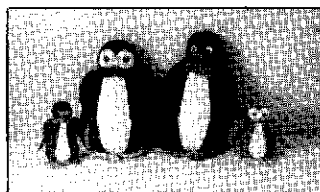
with instructions for making the doll's hair on the machine and getting her facial features just right.



VICTORIAN DOLLS

Pattern books include:

Nursery Bears, Country Cousins, Teddy Bear Family, Cosy Corner, Baby Animals, Puppets, Victorian Dolls, Awake/Asleep Babies, Penguins & Owls, The Popular Floppy Hat pattern and many more designs.



PENGUINS AND OWLS

Please send SAE for brochure to:

Ruth Cox

PIPPIN DESIGNS

22 Clifton Rd, Dunstable, Beds LU6 1LU.

◀7

DEBORAH'S DESIGNS

Designing is something Debbie Jenkins has always enjoyed so, after a year knitting on a Brother punchcard machine and a Duomatic 80, she embarked on a two year City and Guilds machine knitting course. Having passed the exam, she replaced her Duo 80 with an E 6000 and soon found herself spending a lot of money on reader sheets. She decided to design her own and now, after experimenting with papers to ensure that the direct entry sheets were long-lasting and the blank reader sheets would get the maximum life out of the Passap pen, she has put them on the market.

There are two packs of Deborah's Designs on direct

entry sheets, with a third nearly completed. Pack 1 has two and three colour jacquard and tuck stitch patterns; Pack 2 has two, three and four colour jacquards, tuck stitches and one lace design. There are ten laser-printed sheets which also give useful hints and tips, in each pack and the price is £4.00 per pack, postage included. The price of ten blank reader sheets is £2.50 and these are also laser-printed on quality paper with space for the name of the pattern, technique number and colour information.

Order direct from:-

Deborah's Designs (cheques payable to D. Jenkins)
9 Kennaway Road
Clevedon
Avon BS21 6JJ.

DESIGNAKNIT VERSION 6

Readers waiting for the release of the new "state of the art" DesignaKnit 6 for Windows, will be pleased to know that the program is progressing well and the revised release date is 29th February 1996 - so Happy Valentine's Day for some.

professional drawing sections and upload/download to your knitting machine. The only parts not yet available are the knit from screen and printer support.

Of course, the great benefit of having the pre-release version is that it will allow you to learn how to operate Version 6 whilst you are still using Version 5. Patterns created in either version are fully compatible with both. Moreover, the full Version 6 will be supplied when you return your DesignaKnit 6 voucher to Soft Byte Limited.

New features of this version include the following:- Use simple Windows Drawing tools to design colour patterns including a motif lasso; edit all garment pieces on one screen in the Original Pattern Draughting sections; extensive colour changer support, as well as more than 100 other improvements over DesignaKnit version 5.

Once the fully-working Version 6 is installed in early March, Version 5 will cease to function. Naturally all your colour and shape patterns will be converted automatically. The pre-release is also available for current Version 5 users by purchasing an upgrade to Version 6 now.

In order to run DK6 for Windows, your computer must have: IBM compatibility with 386, 486 or Pentium processor; at least 4Mb RAM; dedicated serial port for DesignaKnit Cable Link; a 256 colour SVGA monitor is strongly recommended but it will run on VGA; Windows 3.1 or higher; at least 2.5Mb of free hard disk space.

The current **special advance purchase price** of DesignaKnit 6 (with Version 5 on loan until 6 is completed) is:-

If your computer is not suitable, or if you prefer a DOS program, don't panic. DesignaKnit 5 will continue to be sold and supported.

Professional £179.50;
Standard £129.50; Starter £79.00. The full price, which will become effective from 29th February, 1996, will be: Professional £195.00; Standard £145.00; Starter £99.00.

Anyone who has already paid for Version 6 will have received a pre-release copy at the end of November. This version has the colour patterns, standard shapes, pro-

For upgrade prices, please call Soft Byte on 01691 882556, or visit your local dealer.



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Tel: 01943-604440. Fax: 01943-604441.

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PIPPIN BOOKS

Ruth Cox of **Pippin Designs**, who designs those very popular toys and decorative items for our Kaleidoscope feature and also contributes to To & Fro magazine, has now collected some of them into two books.

Cosy Corner has patterns for a bear hot water bottle cover, a cat tea cosy and six little "character" egg cosies, whilst **Baby Animals** offers a kitten on a cushion, a lamb and a puppy in its bed. These books cost £2.85 each, inclusive of p&p, from the address below. Ruth has many more patterns available for dolls and toys

and small items that are great for giving and also to make for sale, to support that good cause. The range is lovely, so why not send a SAE for her brochure? The address is:-

Pippin Designs
22 Clifton Road
Dunstable
Bedfordshire LU6 1LU.

For hand knitters, there is a King Cole leaflet of Pippin toys which you should find at your wool shop. The number is 2494 and the dolly having a picnic, is joined by her friends - a bear, a pig and a rabbit - all dressed up in their best frocks.

FINER DENIM

The popular Indigo Denim, available from BSK in 4-ply and DK thicknesses, has proved so popular for teenage knitwear and become such a favourite of designers, that they have now introduced a 2-ply thickness.

The new quality is available in the same three shades as before and will, as before, fade softly with washing. The

super-fine casual garments made from this luxury cotton yarn will improve with wear, gaining character with every wash. The more one is washed, the more it will fade to match other "faded" denim garments.

All the Indigo Denim qualities are available from BSK Limited, Murdock Road, Bedford MK41 7LE. Tel: 01234 217096.

CHUNKY PATTERNS

The latest book from **Willow Tree Knitwear**, whose designs are frequently featured in *MKM*, is garment pattern book "V", **Chunky Knits**. Just right for the colder months, the designs are all knitted in Jarol's Streetwise Chunky, a 100% acrylic yarn that is machine washable and available in zingy solid shades which can be matched to a variety of twists and multi-colour mixtures.

In the book are six new patterns - crew and polo neck sweaters, a collared sweater with dolman sleeves and a V-neck waistcoat and jacket. The designs, which are photographed in colour, make good use of the mix-and-match yarns and a combination of written instructions and

diagrams make the patterns easy to follow. Book "V" is available at a special introductory price of £4.00 plus p&p from:-

Willow Tree Knitwear
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MASTERCLASS

HAPPY NEW YEAR!

A New Year and party fun again. All the promise of a fresh start plus the magic of Christmas time still casting its ancient spell.

Mary Dowse

This is the time when even the most practical and down to earth among us go slightly wild and are prepared to knit something just a little bit frivolous and glittery – and don't say "Oh, I never go anywhere to wear that"! Think about something that is exciting to make. Maybe you don't want to knit a great big ball-dress, but surely something a little "Christmassy" or glamorous for a present, or to wear yourself to brighten up an evening at home or for wearing at your next knitting club meeting wouldn't go amiss? I am all for casual and relaxed elegance but a little fun never did any harm.



ALL THAT GLITTERS

One of the easiest ways to add sparkle to your knitting is to use plastic paint, glitter and jewels. If you ordered the Jones Tones special offer, now is the time to make use of it. I think that "jewels" help the effect amazingly here and at this time of year you can buy them quite easily, but the best ones I know come from Ells and Farrier, of Beak Street, London. I lost them for a while when they moved from Princes Street but have now found them again. They have almost anything you could want in the way of sequins or "jewels" in many different colours, sizes and shapes – beads too, from minute to giant pearls – sold both over the counter and by mail order. Their stones appear to anchor easily with a good dab of plastic paint (though do be sure to let them dry thoroughly!)

Black paint makes a very effective background and edge and looks very good with a suspicion of gold glitter – but, beware glitter! It doesn't matter how careful you are or what you do, it gets everywhere and keeps on doing it. You can create a great look if you don't mind this, but otherwise try a pearlised

paint. Glitter does look wonderful at Christmas and New Year parties and you can add a sumptuous "Renaissance" jewel to the simplest garment and create a luxurious look for that unexpected party.

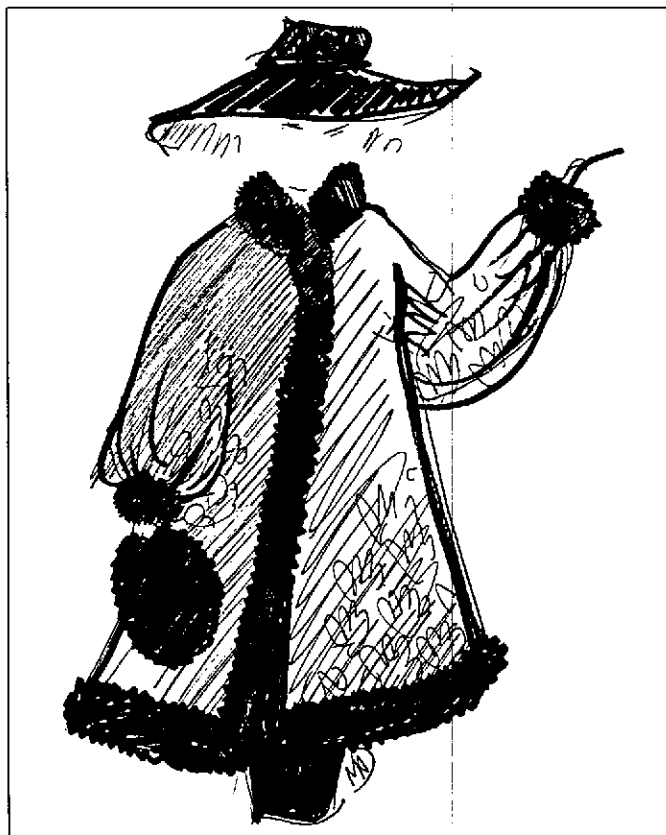
A QUICK SKIRT

At this time of year, you don't want to (and probably can't) spend too much time knitting, but fortunately the time spent on knitting need not be great. How about a lurex skirt, preferably pleated? If your lurex doesn't like you (it can be difficult to knit), add a strand of 1/20's fine polyester thread to the same mast and feeder. I long for a full length golden skirt (or even a short one) and they're terribly easy-

to make. With a ribber, a three-panel pleated skirt takes about three hours to knit and about two to sew up. Both can be worn successfully with a plain or sequined boob tube or a more discreet cover-up sweater, ideally knitted in fine kid mohair. Then you are ready for any occasion.

Lurex hand washes easily and dries extremely quickly and even fine kid mohair is easy if washed and rinsed in lukewarm water (and it also dries quickly). The two together would make a gorgeous outfit which I just hope I might find enough time to knit for myself!

I am always amazed at how many knitters avoid knitting anything but sweaters and cardigans. Skirts are so easy and so rewarding to wear and the pleated ones are so long-lasting that every knitter should have at least one in their wardrobe, whether it is a jewel-like lurex confection for parties or in plain colours for everyday wear, or in black for both!



If lurex is not your scene, do pamper yourself or your nearest and dearest with fine kid mohair – it's easy to knit, comes in lovely colours and, although reassuringly expensive, it goes a very long way (great on your fine gauge too).

TAKE THE TUBE

If you would like something really new and dashing this year, why not tackle the ravishly popular "tube" dress. This is really only for the slender unless it is made extremely loose and, if it's loose, you can't hitch it up or let it down to make a really short or really long skirt. Make a tight tube – wear it strapless or with tiny straps and wear it short, long, or either! If you fancy it short, how about lurex leggings to wear with it – wonderful for parties.

ANIMAL MAGIC

Another garment I would love to knit is the ultimate in cover-ups. A lavish Fair Isle in beautiful yarn, maybe plus lurex, in either a simple 24 stitch repeat or a lavish electronic design (perhaps one of the magnificent animals from

Iris Bishop's newest disk, Animation). Ideally I'd trim the coat lavishly with fake fur and the most beautiful buttons I could find – wonderful for New Year parties. I was opposite Iris at an exhibition where she had these gorgeous animals on the walls and was entranced by the idea of using them, so much so that I almost forgot that I was there to sell my own patterns. If you feel that you can't bear to run to a whole coat, how about a big leopard or tiger stole? Why are there only 24 hours in a day?

If you fancy a pleated skirt, I have two patterns; "Hero", which requires a ribber and "Roses" for shadow pleating. They are £1.00 each, post-free, for a January special offer from:-

Mary Dowse
50 St Anne's Crescent
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Have a very Happy New Year and may all your resolutions be kept all the year.

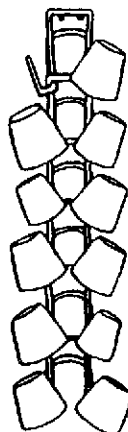
See "Inspirations" for details of Iris Bishop's patterns.

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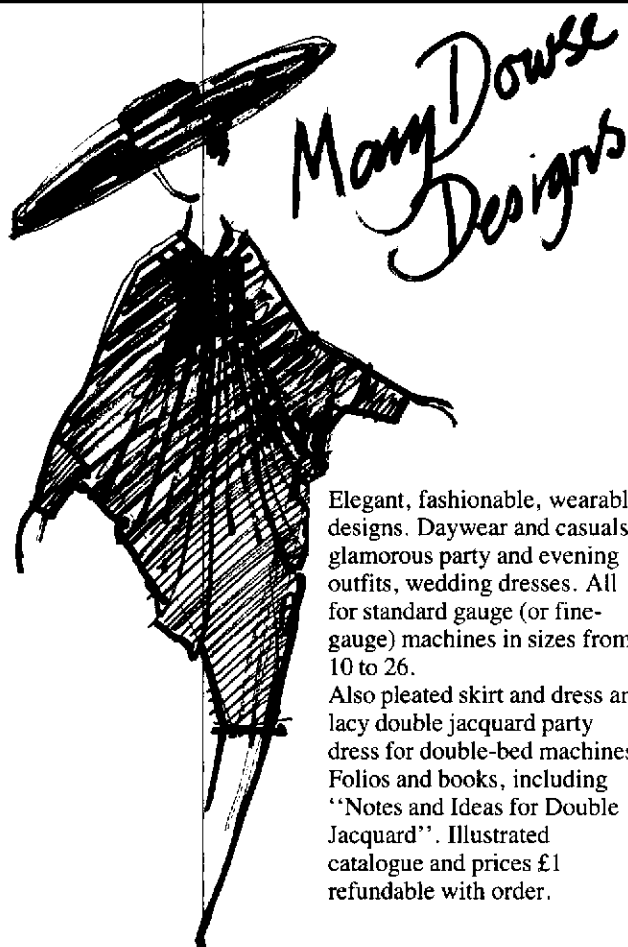
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**WAISTCOAT
MAIN PART**

(Knitted in one piece)

Push 140 [150, 162] Ns at centre of machine to WP. Cast on using chain stitch method. Transfer sts for 1x1 rib. Hang comb and weights. Using MT-3/MT-3, K 24 rows. Transfer sts for st st. Set RC at 000. Using MT, K 74 [78, 82] rows. Place marker at each end for armholes. Set RC at 000. K 75 [81, 87] rows.

SHAPE NECK

Place marker at centre 0. Using a doubled length of MC, cast off centre 36 [40, 46] sts behind the gate pegs. Using nylon cord, K sts at right by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next 2 rows. 50 [53, 56] sts. Place marker at each end for shoulder line.

RIGHT FRONT

Set RC at 000. K 10 [8, 6] rows. Inc 1 st (2 sts in) at neck edge of next and every foll 4th row until there are 67 [72, 77] sts. K 3 rows. Inc 1 st (2 sts in) at neck edge. RC shows 78 [84, 90]. Place marker at each end for armhole and end of neck shaping. Set RC at 000. K 74 [78, 82] rows. Transfer sts for 1x1 rib. Hang comb and weights. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts to main bed, leaving empty Ns on ribber in WP. Set ribber to half pitch. Using MT/MT-4, K 1 row. Drop ribber sts and pull work down to lengthen stitches. Cast off with a latch tool. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

BUTTONHOLE BAND

Push 135 [144, 152] Ns to WP. * Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Set RC at 000. Using MT-3 and one end of MC, K 1 row. Release card and cont in Fair Isle. Using two ends of MC in Feeder 1/A and 1 end of C in feeder 2/B, K 7 rows. Counting from left edge, make buttonholes over sts 5-7, 19-21, 33-35, 47-49, 61-63 [5-7, 19-21, 34-36, 48-50, 63-65; 5-7, 20-22, 35-37, 50-52, 65-67] inclusive. K 7 rows. Using MT-5, K 1 row. Using MT-3, K 7 rows. Make buttonholes over same sts as before. K 7 rows. Using WY, K a few rows in st st and release *.

BUTTON BAND

Work as for Buttonhole Band omitting buttonholes.

ARMHOLE BANDS

Push 103 [111, 120] Ns to WP.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Duomagic. (Yarn Guide No.10.)
2 x 500 g cones in Aran (MC).
1 x 500 g cone in Mink (C)
5 buttons.
2 cm wide elastic to fit waist.
In-Ex Shadow Pleat Steaming Kit.

GARMENT WEIGHT

Finished top in first size weighs 235 g; skirt weighs 550 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co. Unit 5, Metcalf Drive, Altham Lane, Accrington, Lancashire BB5 5TU. Tel: 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS**WAISTCOAT**

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 106 [114, 123] cm, 42 [45, 48 1/2] in.

Length to shoulder 56 [59, 62] cm, 22 1/2 [23 1/2, 24 1/2] in.

SKIRT

To fit hips 92-97 [102-107, 112-117] cm, 36-38 [40-42, 44-46] in.

Finished length after steaming 66 [71, 76] cm, 26 [28, 30] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 31 rows to 10 cm, 4 in measured over stocking stitch using two ends of yarn together (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of stocking stitch and purl side as right side of Fair Isle.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- The skirt has a choice of three lengths. We suggest that you mark the stitches for the size you require.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 2 and 3 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

FAIR ISLE PATTERN**SKIRT**

* Using MT-5, one end of C in feeder 1/A and one end of MC in feeder 2/B, K 6 rows. Add a second end of MC to feeder 2/B. Using MT-2, K 14 rows. Remove the second end of MC from feeder 2/B. Do not cut it off. Rep from * throughout. Allow the second end of MC to travel up the side of the work by laying it over the end N on all rows. This edge is the waist edge.

CHAIN STITCH CAST-ON

Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using a latch tool and two ends of MC, make a loop and place loop behind latch. With yarn at left of first N, bring latch tool up between first and second Ns at left and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP.

Work as for Buttonhole Band from * to *, omitting buttonholes.

WASTE YARN HEMS

(For steaming the bands)

* Push 28 Ns to WP. With K side of Buttonhole Band facing, pick up alt row ends from rows knitted at MT-3 and place on to 14 Ns. Rep with Button Band on rem 14 Ns. Using MT and WY, K 6 rows. Mark this row. K 18 rows. Pick up sts from marked row and place on to corresponding Ns. K 20 rows. Release from machine. Rep from * to * at opposite end of bands. Rep from * to * at both ends of Armhole Bands.

STEAMING THE BANDS

Using the In-Ex kit, thread one of the wooden dowels through one waste yarn hem on the front bands. Thread a pencil through the other waste yarn hem and hang the two small ribber weights on it. Steam in the bag until the bands are 66 [70, 74] cm long. Remove from the bag, remove the weights and the pencil and remove from the dowel. Hang up by waste yarn hem until completely dry. Repeat with the armhole bands, steaming them to a length of 49 [53, 57] cm. When completely dry, unravel the waste yarn hems.

**ATTACHING THE BANDS
BUTTONHOLE BAND**

Push 135 [144, 152] Ns to WP. With K side of Right Front facing, pick up 14 sts from welt, 49 [51, 53] sts from front edge up to neck marker, 55 [60, 64] sts up to shoulder line and 17 [19, 21] sts to centre back marker and place on to Ns. * Push Ns to UWP with sts behind the latches. With K side of band facing, replace sts into needle hooks. ** Close the latches and push Ns back to WP so that one set of stitches knits through the other **. Unravel WY. Push Ns to UWP with sts behind the latches. Pick up sts on nylon cord and place into needle hooks. Rep from ** to **. Pull out nylon cord and remove WY from inside band. Using MT and one end of MC, K 1 row. K 1 row very loosely by hand, pulling Ns back to NWP. Pull work forward to bring Ns back to WP. Cast off with a latch tool *.

BUTTON BAND

Work as for Buttonhole Band reading left for right.

ARMHOLE BANDS

Push 103 [111, 120] Ns to WP. With K side facing, pick up sts between markers and place on to Ns with shoulder line at centre 0. Work as for Buttonhole Band from * to *.



MAKING UP

Using two ends of MC, join centre back band seam. Join side and armhole band seams. Neaten band ends. Finish buttonholes, sew on buttons to correspond.

SKIRT**MAIN PART**

Push 140 [150, 160] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using MT-6 and one end of MC, K 1 row. Release card and cont in Fair Isle patt. Set RC at 000. K 560 [620, 680] rows. Place marker at each end. Set RC at 000. K 560 [620, 680] rows. Push Ns to UWP with sts behind the latches. Pick up sts on nylon cord and place into needle hooks. Close the latches and push Ns back to WP so that one set of stitches knits through the other. Pull out nylon cord and remove WY. Using MT-6 and one end of MC, K 1 row. K 1 row very loosely by hand, pulling Ns back to NWP. Pull work forward to bring Ns back to WP. Cast off with a latch tool.

WAISTBAND (2 PIECES)

Push 98 [108, 119] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using two ends of MC, K 14 rows. Make a hem by placing loops of

first row worked in MC on to corresponding Ns. K 1 row. With K side facing and starting with the seam at the left, pick up sts from the waist edge, starting from the left as follows:- pick up three evenly spaced stitches from the first thick section and four evenly spaced stitches from the next thick section. Cont in this way, picking up three and four stitches alternately from the thick sections up to the marker. Push Ns to UWP with the stitches behind the latches. Close the latches and K 1 row. Pick up two sts from each thin section and place on to 2 Ns. Cast off behind the gate pegs. Work second piece with marker at left.

STEAMING

Steam the skirt and for best results, we recommend using an In-Ex shadow pleat steaming kit. (For further details, please write to In-Ex, PO Box 1459, Windsor, Berkshire SL4 2TP.) With right side of lower edge facing and starting at seam, work as follows:- * Thread one of the metal rods through the centre of each thick section from inside to outside until you reach the marker *. With the other metal rod, repeat from * to * until you reach the seam. Arrange the pleats evenly and put the rubber washers on the pairs of rods. Thread the dowels through the two pieces of waistband and adjust each one to

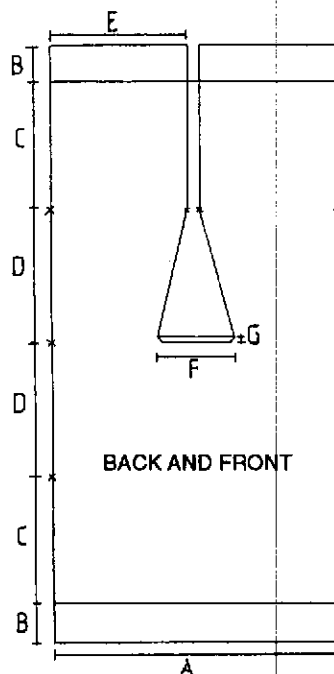
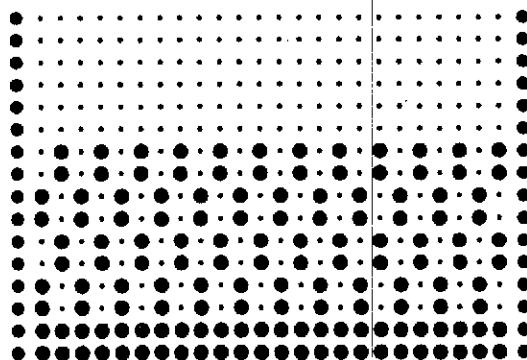
half of your waist measurement. Steam as instructed in the kit. When skirt reaches length required, switch off kettle and remove weights. Measure skirt again as sometimes it shortens when the weights are removed. If it is not long enough, work out the extra length needed and rehang the weights. Steam again to the extra length. Remove weights, remove skirt from bag and gently remove metal rods from bottom edge of skirt. Hang up on dowels until completely dry.

MAKING UP

Join one waistband seam. Insert elastic and join ends. Join second waistband seam.

AFTER CARE

Wash by hand in a large container. Swish gently in mild suds and rinse well. Gently squeeze out surplus water and hang by waist edge to drip dry. There are four more patterns for Fair Isle Shadow Pleated skirts in Maggie's book *Skirts and Tops* and nine two-piece combinations in *All Seasons Suits*. Both these books are obtainable from Maggie and cost £4.40 each including post and packaging. For further details or to order, please write to:- Maggie Andrews, 79 Hookfield, Harlow, Essex CM18 8QQ. Alternatively, you can telephone her on the following number:- 01279-422994.

ELECTRONIC CHART**PUNCHCARD CHART**

A = 53.5 [57.5, 62] cm
B = 7 cm
C = 24 [25, 26] cm
D = 25 [27, 29] cm
E = 26 [28, 30] cm
F = 15 [17, 19] cm
G = 1 cm

The man's sweater shown in the photograph was designed by Barbara Tobias in King Cole Anti-Tickle 4-ply Wool and was featured as Pattern 11 (on page 66) in our October '95 issue.

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MAKING THE MOST OF THE BROTHER LACE CARRIAGE – Part 1

This is the last of the major Brother accessories left to examine. In this series of articles we shall look at how the lace carriage works, the differences in operation on punchcard and electronic machines and much more.

John Blakeman

Our study of the lace carriage will include, understanding stitch patterns in both punch card and electronic form, the different types of lace it will create, a variety of little details which will inevitably creep in on the way and some variants on lace knitting such as "tuck and lace" and "weaving and lace".

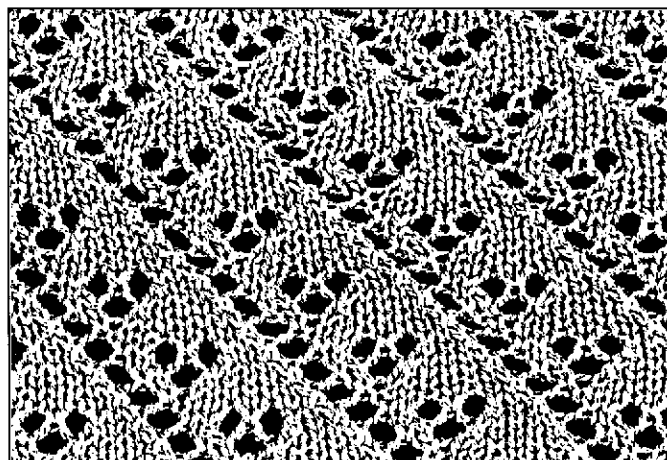
Essentially the lace carriage is a type of transfer carriage which transfers stitches from one needle to an adjacent needle on the main bed. Because it is a transfer carriage it feeds no yarn to the needles nor creates any new stitches.

It therefore has to be used in conjunction with the main carriage of the knitting machine, which makes all the initial stitches. It is the lace carriage which operates the patterning

mechanism of the machine since it needs to be instructed which stitches to transfer. The main carriage is not connected to the patterning mechanism, the change knob being set to "N-L". Its job is merely to create the stitches for the lace carriage to transfer.

Lace knitting on a Brother machine is best tackled as a two arm job, with the main carriage operated by the right arm and the lace carriage by the left. The lace carriage is sometimes operated more frequently than the main carriage, so it offers a wonderful opportunity for right-handed machine knitters to develop the muscles in their left arm to match those in their right. (Left-handed knitters will be less fortunate. To them I can only recommend lifting a KH-950i with their right arm a few dozen times a day!)

PHOTOGRAPH A. True Lace – Pattern No.124



If you look at the lace carriage you will see that it has only one control – a slide lever in the centre of the carriage just in front of the handle. This has two settings, "N" with the slide lever in the rear position and "F" with the slide lever in the front position.

We now need to consider the different types of lace that the carriage will produce to begin to understand what the lace carriage does.

For true lace (sometimes called ordinary lace), the slide lever must be set to the "N" position. The carriage creates a hole in the knitting by transferring a single stitch to an adjacent needle. This leaves one needle empty and an adjacent needle carrying two stitches. An example is shown in photograph A.

For fine lace, the slide lever needs to be set to "F". The carriage creates a much smaller hole in the knitting than in true lace, by sharing the stitch with an adjacent needle. The carriage lifts the stitch so that it runs over the adjacent needle in addition to the original needle.

We could say that the original needle is left with half a stitch and the adjacent needle carries its own stitch plus the half that has been lifted over to it. The fine hole in the knitting is therefore positioned between the needles that share the stitch whereas, in true lace, the hole appears at a particular needle position. An example is shown in photograph B.

Fashion lace (or fully fashioned lace as it is also called) is a more elaborate form of true lace. The true lace pattern of holes in the knitting is embellished by successive rows of slanted stitches either to the right or left of the holes, just like fully fashioned shaping. An example is shown in photograph C.

These slanted rows are formed in the same way as with a fully fashioned edge, that is by distancing the posi-

tion of the hole (which is equivalent to the edge) from the needle which carries two stitches. However, unlike a fully fashioned edge, this cannot be achieved in one simple action by using a multi-pronged transfer tool. The lace carriage has to make a whole series of transfers one step at a time.

The first stage is for the carriage to make a lace hole (or an empty needle) with an initial stitch transfer to an adjacent needle, let us say in this case, to the left. The second stage is to transfer the stitch on the right of the empty needle on to the empty needle. This has the effect of moving the lace hole (or empty needle) to the right. This process is repeated as many times as necessary.

Let's follow this through by referring to Figure 1. Please look at the key for an explanation of the standard lace notation symbols before we move on. In addition to these, I have used an empty square to represent a needle bearing an original un-transferred stitch, since this is always implied when lace patterns are shown in this form.

Turning now to Figure 1 we see that we have six stitches all bearing an original stitch put on those needles by a movement of the main carriage.

Stage 1 shows the creation of the lace hole (or empty needle) on needle 2 which is achieved by transferring the stitch on needle 2 to the left, that is to needle 1.

Stage 2 marks the start of the fashioning, that is the slanted stitches. This is achieved by transferring the original stitch on needle 3 to the empty needle which is needle 2. By transferring stitch 3 to the left, we have moved the lace hole (or empty needle) one place to the right.

This process is repeated in stage 3 and concludes at stage 4. Using the compari-

son with a fully fashioned edge, we can see that these four stages are equivalent to a single transfer with a four-pronged transfer tool.

We can see that there is nothing complicated or difficult in understanding the basic principles of knitting lace. The complication and difficulty of understanding, interpreting or creating a lace pattern comes from the way in which our knitting machine and lace carriage operate. There are basically two complications:-

- 1) The lace carriage must select the needles holding the stitches it is to transfer on one pass of the needle bed and then transfer those stitches on its next pass.
- 2) The lace carriage will only transfer stitches in the direction in which it is travelling.

These two facts have a host of implications for the way in which lace patterns are constructed and we shall now start to explore them. The direction of the transfer of stitches is all-important. A lace hole created by a stitch transfer to the left looks very different from one created by a stitch transfer to the right. Achieving a balance between them is an important feature of most lace patterns.

Let's assume we have used the main carriage to create some original stitches over a number of needles. We will need to leave the main carriage at the right-hand side of needle bed to give enough room for the lace carriage to operate.

The lace carriage, on its first pass across the needle bed, which is from left to right, operates the patterning mechanism and selects the needles which are to have stitches transferred from them.

On its second pass, which is from right to left, it transfers those stitches from the selected needles to the adjacent needle at the left. We have already noted that the carriage transfers the needles in the direction in which it is travelling. At the same time, it selects those needles indicated in the second row of the pattern, which hold stitches that are to be transferred to the right on the third pass of the carriage.

There is an important rule which we can deduce from this simple operation:-

On a lace pattern, the odd numbered rows show stitches to be transferred from right to left and the even rows show stitches to be transferred from left to right.

You will now see that it has taken three passes of the lace carriage to make a single set of transfers to the left and to the right. This also leaves the lace carriage at the right, which is fine if further transfers have to be made, for example with fully fashioned lace.

However, if more stitches are to be created with the main carriage at this stage, then the lace carriage must be moved back to the left hand side of the machine. This means that the stitch pattern must contain a blank row at this point.

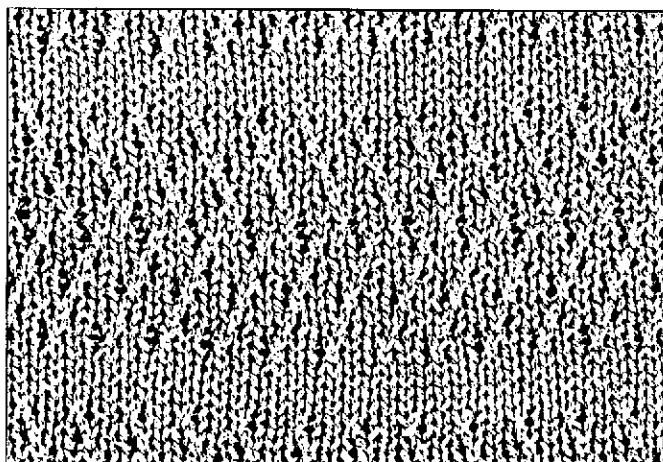
In looking at the basic operation of the lace carriage, we should note that the lace carriage cannot transfer stitches from successive needles. A stitch pattern cannot show a transfer from needle 1 to needle 2 and then on the same row of the stitch pattern a transfer from needle 2 to needle 3.

In effect, what we would be asking the lace carriage to do is stretch the stitch originally held on needle 1 over to needle 3. This it will not do in any of the three forms of lace it is capable of knitting.

This limits the size of any lace hole to one needle position. We can however create a lace hole two needle positions wide in true and fully fashioned lace by transferring the stitch on the left hand needle to the left and the stitch on the right hand needle to the right. This is achieved in two separate rows of the stitch pattern. In any lace pattern we should never see two successive stitch positions marked for transfer in the same row.

Until next month . . .

All the patterns shown are from Brother Stitch World and are reproduced courtesy of Jones+Brother.



PHOTOGRAPH B. Fine Lace - Pattern No.190

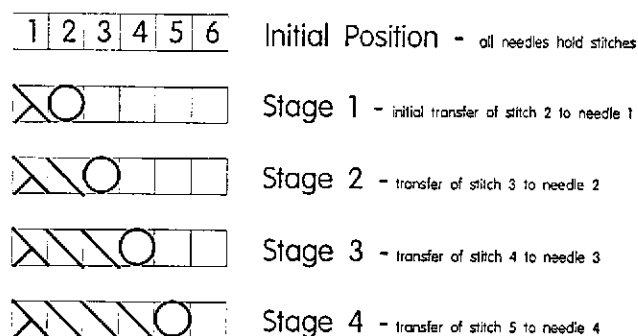
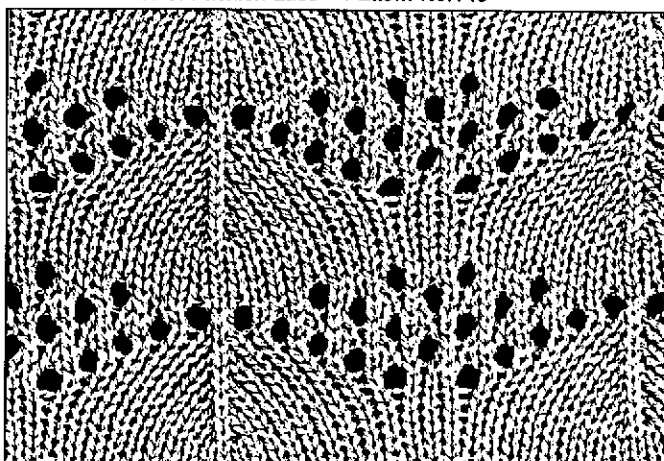


Figure 1 - Example of stitch transfer for fashion lace

KEY TO SYMBOLS IN LACE PATTERN DESIGN

- Needle holds 2 stitches, second stitch transferred from right
- Needle holds 2 stitches, second stitch transferred from left
- Needle holds 3 stitches, the original stitch, one transferred from the right and one transferred from the left
- Needle holds 1 stitch, transferred from right
- Needle holds one stitch transferred from left
- Lace hole - needle empty
- Needle holds its original stitch unless otherwise indicated
- Fine lace - original stitch to be shared with needle to the right
- Fine lace - original stitch to be shared with needle to the left

PHOTOGRAPH C. Fashion Lace - Pattern No.148





USING THE RIBBER

Part 7 - TUCK RIB

Tuck ribs are the ideal stitch for the beginner with the ribber. Although very easy to knit, they produce lovely textured fabrics. In this article, Diane explores some of the basic fabrics and variations.

Diane Bennett

WHAT IS TUCK RIB?

Simple tuck rib is a full needle rib fabric knitted with tuck stitch on the main bed. The ribber stitches are distorted by

the tucking to show the design as a lacy effect. Any tuck stitch design can be used, although to make the fabric as simple to knit as pos-

sible, designs with no more than two rows tucking on the same needles should be used.

It is one of the easiest rib fabrics to knit, although because of the tucking it is important to weight carefully. Too little weight can result in dropped stitches, whilst excessive weighting leads to tucking loops which do not knit off properly.

When using very fine yarns (2 ply or finer) the close knit bar should be used to ensure that the stitches knit off; this must also be used when knitting the tension square, since it does affect the tension.

GARMENT PLANNING

As with all ribbed fabrics, tuck rib garments are easier to knit using simple shapes. Use fine yarns and a full needle rib setting or 1x1 rib with an alternate needle setting and design (see Variations).

While knitting the fabrics, set the carriage to select the end needles if possible. On most electronic machines, the change knob should be set to KC1, while for punchcard machines and the KH965, adjust the cams under the carriage if necessary. The end needles on the main bed will then select forward and will always knit and not tuck.

On older models without this facility, if end needles drop their stitches, select them manually.

After making the tension square, it can usually be washed and measured flat, although some of the more unusual fabrics knitted with needles out of work do need to be measured slightly stretched.

The tucking in these fabrics widens the garment pieces, so it is usually possible to use 1x1 or full needle rib as the welt. However, if the fabric has very little tucking or the garment requires very tight welts, you should use 2x2 or tight 2x2 rib.

When knitting the main part of the garment, make sure that the loop is removed from the clamp or clip after about 20 rows and check the weighting occasionally. Keep an eye on your knitting, because it is

usually easy to see a problem before it becomes serious if the stitches start to 'float'. Stop immediately if this happens and check for tucking loops caught round a sinker, which is usually the cause of the problem. If this happens frequently, it is probably because the tension is too loose for the yarn.

Sleeves should, if possible, be knitted from the top downwards so that shaping is by decreasing. If, however, it is necessary to increase, check that the additional needles do knit properly for the first few rows – for machines without end needle selection it is essential to bring these needles forward for the next few rows.

SIMPLE TUCK RIB

Using a fairly fine yarn (no thicker than 3 ply), cast on and knit a few rows in full needle rib. Use Card 1 double length or Stitch World pattern No. 30 with switch no. 4 on. The card is doubled in length because the stitches in this design tuck for only one row and, if knitted single length, the design does not show very clearly.

Knit the pre-select row, then set the main bed to tuck and the ribber to normal knitting. As a guide, the tension should be set at least one whole number tighter on both beds than would be used for stocking stitch on the main bed.

This tuck rib fabric is shown in Fig. 1. It was knitted in Duomagic with both main bed and ribber set to tension 3.2 – stocking stitch tension for this yarn on the main bed would be T5.

When looking at photographs of tuck rib fabrics, always remember that it is a textured, three-dimensional fabric and it is very difficult to see how attractive it is from a flat photograph. Club members are often surprised when I show them samples and garments that have been knitted in tuck rib because it is such an attractive fabric.

The fabric is knitted with a tuck pattern on the main bed and plain rib stitches on the ribber. The ribber stitches are pushed away by the tucking on the main bed, forming a lacy 'hole' in the fabric.

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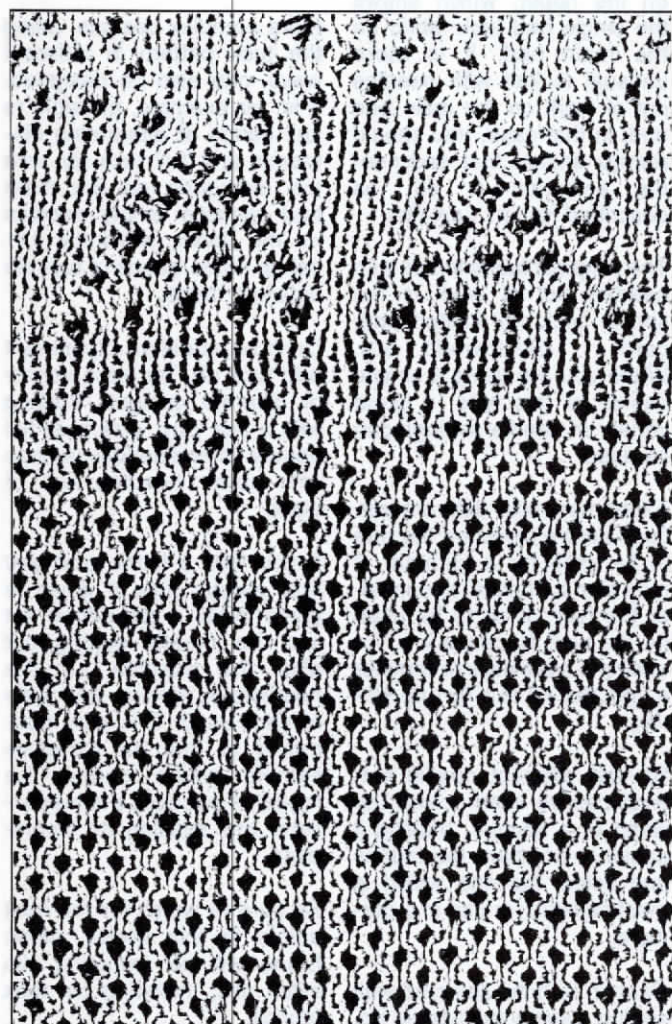
After knitting this simple fabric, experiment with the same yarn and full needle rib using other tuck stitch designs. For these it is not necessary to set to double the length, since most tuck designs select the same needles for two rows.

Fig. 2 shows Stitchworld pattern number 253, a simple two row tuck pattern. There are many similar among the tuck patterns in the Stitchworld book and several more in the basic punchcard sets.

Designs which tuck on the same needle for more than two rows, for example punchcard 2 or Knitmaster card 3, can be used for tuck rib and are very effective, since the larger number of tucking rows produces a deeper 'hole' in the fabric. However, this type of design is not as easy to knit as the two row tuck patterns and is, therefore, less suitable for the beginner with the ribber.

If experimenting with these designs, use fine yarns and check weighting extra carefully.

FIGURE 1 ▼



1x1 TUCK RIB

Thicker yarns and a 1x1 rib setting can also be used for tuck rib, but for punchcard machines this usually requires a special card. Since only the alternate needles are in working position on the main bed, the tuck pattern must be organised for these needles.

The simplest way to do this is to use an electronic machine and to double the width of the design using Switch No. 3. This knits the same design on two successive needles, only one of which will be in working position.

For a punchcard machine, choose a tuck pattern which is a 12 stitch repeat and punch it on alternate columns of the card. When casting on, check that the working needles correspond with the punched columns – otherwise all the needles will tuck, which will quickly lead to disaster.

It is also, unfortunately, important to ensure that the end needle selection is off – using the cams or setting the change knob to KC2. If end

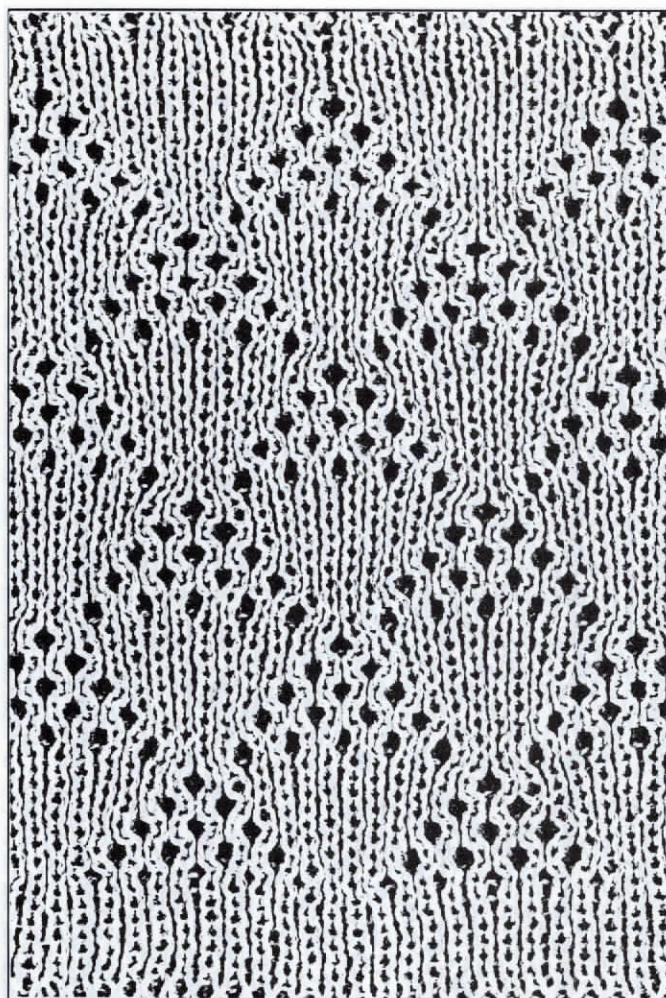


FIGURE 2 ▲

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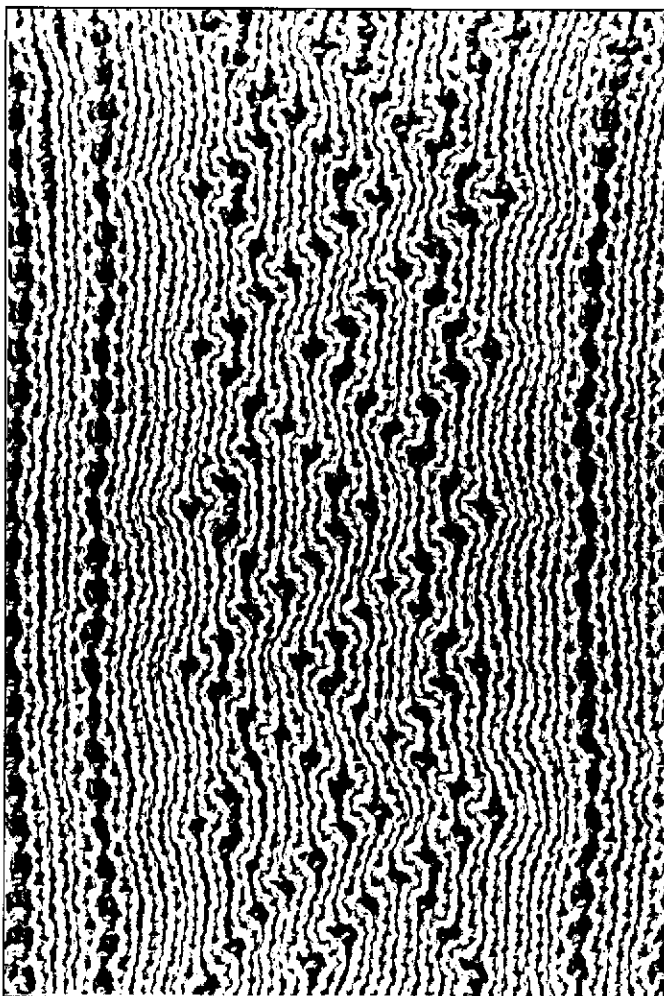
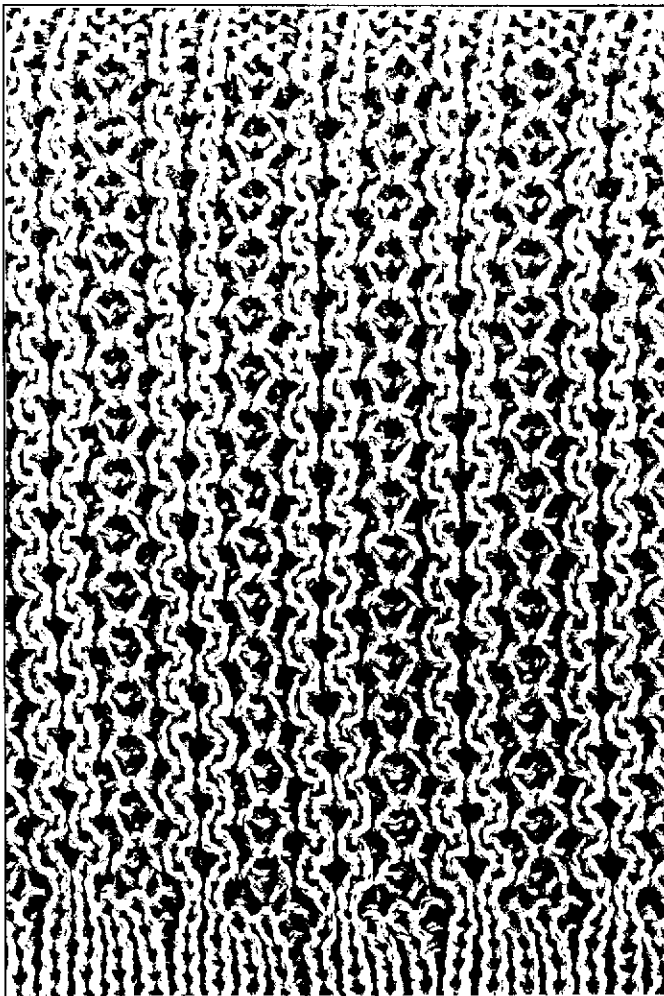


FIGURE 3 ▲

FIGURE 4 ▼



needle selection is on, the needles after every gap are selected and, since every needle has a gap after it, all will be selected and there will be no tuck design.

Fig. 3 is knitted using an alternate needle setting and a 4 ply yarn. The design used is Stitch World pattern No. 268, which has been doubled in width with switch No. 3 and knitted as a 1x1 rib.

Although this type of tuck rib is fairly easy to knit, do not be tempted to use it very frequently. The needle setting, with needles out of work, means that a greater width is required on the needle bed to knit a garment width than when knitting full needle rib. This in turn makes weighting more difficult and limits the garment size which it is possible to knit.

VARIATIONS

Many different fabrics can be knitted from basic tuck ribs by taking needles out of work on one or both beds.

Tuck ribs are commonly knitted with needles out of work on the ribber, which shows the single bed tuck fabric on the main bed. It is more unusual to knit with needles out of work on the main bed and, in that case, you should always ensure that end needle selection is off, as described for 1x1 tuck ribs.

The simplest fabric to knit with needles out of work is the simple tuck rib knitted with card 1 (Stitchworld 30). When you are using a simple design of this type, a great variety of needle settings can be used.

Experiment with different settings before selecting the one to be used for a garment. It may also be helpful to consider the type of rib to be used for the welt, because it is, for example, very easy to transfer a tight 2x2 rib to a 3x1 rib setting.

Several different needle settings can be used across the width of a sample, making it easier to compare the fabrics and select the one which is most suitable for use in a garment.

Cast on with the selected welt setting, usually full needle rib,

then knit the required depth. If knitting a jacket, this might only be one row, after which the stitches can be transferred to the new needle setting, but a deeper welt should be used for a sweater. Transfer stitches to the needle setting for the tuck rib design. Pre-select, knit one row, then set the main bed to tuck and knit the fabric.

Fig. 4 shows one of the many possible fabrics based on Card 1. After the full needle rib welt, alternate pairs of needles have been transferred from the ribber to the main bed, giving a 2x2 rib setting for the main tuck rib fabric. The pairs of stitches knitting on the ribber give a bold textured look to the fabric, while the stitches knitting on the main bed only show the tuck stitch which is knitted from this design on the single bed.

There are also many different fabrics which can be knitted from Card 2 or Knitmaster Card 3, using a fine yarn. In this case, however, the needles must be transferred carefully to correspond with the tuck pattern.

More complex designs, using the tuck pattern in different ways, can also be designed. It is, for example, possible to knit bands of alternating diamonds and 1x1 tuck rib, with the diamonds on the main bed opposite empty needles on the ribber, while the 1x1 set up forms bands of tuck rib between these.

Don't be afraid to experiment with tuck rib. Try out a variety of different designs, knitting with a fine yarn. Use both full needle rib and needle settings with some needles out of work.

If you find a fabric that you like, always note it down in some detail – preserving not just the needle setting but also the position on the needlebed, tension and type of yarn used. It is very frustrating to find an attractive sample which cannot be repeated because the instructions are missing or incomplete.

Be sure to watch for the next article in this series, when Diane will be exploring slip stitch ribs, including pin tuck fabrics.

DEAR ANNE...

Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

★ STAR LETTER ★

Dear Anne,

I am an avid reader of *MKM* and wish to respond to the Star letter in the October issue.

I have read this letter with great interest, several times. My first response was laughter and I went so far as to ask my husband to read the letter. He also enjoyed the contents and commented, "Poor soul, she really is dejected and obviously feels very isolated."

Take heart, my dear! You are by no means alone and others may also benefit from what I am about to say to you. The following advice will give you so much knitting work that you will be able to run out and purchase your longed-for chunky machine and be proud to use it.

Where I think you make your first mistake is in your marketing. Marketing skill is a craft on its own. Large companies employ sales representatives to go out and procure orders to keep them in business, don't they? But home knitters have no access to these high-powered skills... or do they? YES THEY DO! It is all a matter of retraining your attitude to your business. You just need to be taught how to sell in a different way - A VERY POSITIVE WAY with A CONFIDENT APPROACH. I am about to offer you insight into how to do just that.

DO NOT LISTEN TO NEGATIVE THINKERS WHO SAY THAT YOU CANNOT DO THIS. Next time you wear one of your knitted garments in a social setting, BE READY for the first comment on what you are wearing. The remark will probably be something like, "I like your cardigan Mrs X." YOU MUST RESPOND IN A CASUAL BUT POSITIVE WAY by saying the following:

"Yes I enjoyed knitting this one and the yarn is so lovely to knit up. There is always a great demand for home knitting, maybe some day I will be able to wear one of my garments without the 'phone ringing, or someone calling at my home asking me to knit the same thing for herself or as a present for someone else."

Say nothing else at this stage. If you feel embarrassed, you must not let this be noticed, simply look out of the window, glance at your watch or find some other distraction for that moment.

Say nothing about looking for orders and do not give the slightest impression that you are. Your next move must be very casual but positive. If the conversation looks like continuing on the subject of knitting, you must say something like this. "I thought that my knitting hours would be reduced now that the family is off my hands, but quite the reverse is happening. With them all out in the big world, working, there are always people asking for home knitting and so it goes on."

Say the following: "You know, some of the knitting machines on the market today, are so cleverly made. They produce fabulous patterns and knit so beautifully that it is a pleasure to sit down at them and knit up new designer patterns."

Next you must casually bring into the conversation the quality of the yarns on the market, mentioning all the textures and colours available, that people abroad would pay a fortune for them and how lucky we are in Great Britain to have access to

these yarns.

Go on to say what a wonderful hobby knitting is, but qualify this statement with a quiet laugh and say, "Some hobby, it is almost a full-time occupation and can take over more hours in the day than I have to spare, but it's a very interesting one and I love every minute I spend knitting nice things for people. When I finish one garment, I get excited at the prospect of starting another interesting order and now, of course, at this time of year... well, you know what it is like... cold weather. Christmas... alas, alas, it is all go."

Please go back to the beginning of this letter and re-read the contents so far. When you have done so, I would like you to start and talk to yourself as though you were taking part in a conversation with someone about knitting.

Now that you have looked at this selling technique, I will give you some advice about pricing your garments. On no account under-price your knitwear. It is the old, old story - a cheap job is a poor job. That is what people have been conditioned to think over many years, so never under-price your work. Do not make that mistake in order to sell knitwear. You are carrying out a professional and intricate piece of work. Remember this. With the skill and expertise that you have at your fingertips and using yarn of reasonable quality, I am confident that you can command prices such as those of stores like Marks & Spencer. In fact it is a very good idea to use this company as a guide. You will be surprised - and will get these prices if you sell with confidence. Take heart!

A way to price your knitwear, other than verbally, is to put price tickets on your garments - this will save you any embarrassment. People will look at the price and will know without further asking. These price tickets can be purchased in any paper shop or stationer's at very reasonable prices. It is always a good idea to place your knitwear in fresh polythene bags that fit the garments. Good presentation makes your work even more acceptable to the purchaser.

I hope these marketing hints will encourage you to continue with a new approach. Just before I sign off, I would like to add a little information about myself.

I was employed as a Craft Instructor for 12 years, working in Centres where these skills were offered to people with disabilities. Over the years I have practised the art of selling from within these Centres and, believe me, the marketing methods I describe, work. I now work from home, retailing yarn and knitting to order. However, when I have no orders, I continue to knit and find that there is always someone who will buy my work.

Whatever your craft, the answer is to think about it in a positive way and go all out to practise the advice I have offered you. I can assure you that you CAN do it.

GOOD LUCK!

Yours sincerely,

Isabel Findlay

Mid Calder, West Lothian

Well, that's a shot in the arm for everyone, I think Isabel! Many readers responded (as we knew you would), to the misery of our anonymous friend whose tale of woe was told in our October '95 issue. We passed your letters on, but this one from Isabel has such sensible advice and encouragement for anyone trying to sell their work, that it deserved a wider audience and this month's Star.

Thank you for sharing your skills with the rest of us Isabel. It all seems so obvious once it is spelt out and I should not be surprised to hear that your advice has changed the fortunes of more knitters than Mrs X.

However, a word of warning, readers. When practising your marketing skills at a social function, do take a good look around you - anyone within earshot wearing a machine knitted garment and a big grin is probably another MKM reader!

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for the Star Letter.

LATCH ON

OLD HABITS DIE HARD

"I like your articles" said one knitter, "because you tell us about things that have gone wrong for you!"

Joan Lafferty

Do I give you all the impression that I never do anything right? I hope not. In fact, I do a great deal of knitting (something over 200 garments a year) so it is inevitable that I should make more mistakes than someone who makes only three or four! In addition, by nature I am untidy and always in a rush, so I have to school myself to do things in an orderly fashion.

ORDERLY CHAOS

Let me correct myself. I

APPEAR untidy, but in all the muddle I know where to find things. Tidy up and things vanish, sometimes never to surface again. For example, I have lots of sheets for the Knit Leader. In case anyone is not familiar with these, they are plastic sheets, about 67cms. (26 inches) wide and three times as long. Not something one would mislay, you would think. I have drawn out lots of sizes on each sheet – since they are large it is possible to draw the whole of a garment,

although in practise one only draws half a garment, as people are basically the same on the right and the left.

Some of the charts are for drop shoulders, then there are adult raglans, children's raglans, set-in sleeves for both categories, baby clothes (including leggings – horrible things to knit!). After that, dolls clothes, hot water bottle covers and cushions go on one sheet. Finally come waistcoats – and this is the sheet that has gone missing. How could I lose such a big piece of plastic? I keep all these sheets rolled up in the tubes that come along at Christmas with the pretty wrapping paper. They stand upright in a metal waste paper basket, all labelled with their names, which is a very good way of keeping them – until now! I have taken out each sheet, checking that I haven't put two into one roll. No joy!

ILL-FATED WAISTCOAT

I must add that I have had to tidy the knitting room to some extent, since I am trying to sell my house – and that's another fraught story we won't go into now. Of course I have drawn out my waistcoat all over again (on the doll's clothes sheet), but it is annoying, since the waistcoat I have to make is for a very large lady; I have knitted a couple for her previously, so I know that my original drawing was a good fit. This is not the end of the trouble my waistcoat is giving me. The customer saw a smaller edition on my stall, knitted with a fawn background and brown lattice pattern. I think it is very pretty. Unfortunately no one else agreed with me, or not enough to buy it. Except my large lady and, of course, it was not big enough for her! So I agreed to make another.

Since I made the first waistcoat I have sold my punchcard machine. In vain I hunted for the lattice pattern in "Stitch World". Of course it was a punchcard! Luckily I have some Brother punchcards from a machine that had to be scrapped at school because someone (unknown) had knocked the machine over in the communal cupboard and broken it beyond repair. I had prudently saved the sponge bar, the numbered strip and the punchcards! But what a job it was trying to copy this

pattern on to the mylar sheet (it is Brother No.5, if you are interested). Finally I got it right, only to find when I came to do the knitting that my transfer carriage had gone on strike.

Now I have a habit when using this (most useful) piece of equipment. Having knitted the requisite number of rows of rib – minus one – I knit the last row at the main tension, then transfer the stitches. With my waistcoat, I knitted the back and the rib for one front, then decided it was time for bed, telling myself I must knit at least one front before breakfast, as it was now needed urgently. Since my transfer carriage was out of action, I knitted all the rib rows at the same tension and went to bed, but quite forgot to set for main tension in the morning. I knitted the one front before breakfast all right – and unpicked it again, also before breakfast! Do you see why I say old habits die hard?

This waistcoat was fated; the second mishap was not my fault – the yarn broke about halfway up the front of the garment. Sometimes I unpick a few rows, putting the work back on the machine. The Instruction Book that comes with the 950i explains very clearly (P141) how one sets the Fair Isle patterning, but I decided I hadn't time for all this! The offending piece is still waiting to be unpicked!

GLOVES

Next I was asked to knit some gloves for a couple of smallish children. I hate knitting gloves – what a fiddle! But I duly tackled them, knitting the welt and palm of the hand quite easily. I always knit a separate thumb, finding it easier to sew in afterwards than fiddle with increasing in the middle of a row.

I have been making gloves, on and off, for 40 years. Before I had a machine I used to spend the whole of August knitting gloves by hand for my two schoolboy sons. So once I got my first Knitmaster, these were among the first items I made. Having got up to the finger part, I take off stitches at the left on to a stitch holder, knit one row and put the ones not needed for the finger into hold. It is necessary to take the stitches off, because one needs to

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increase a couple of stitches at the left for each finger. In this case the stitch holder is an excellent tool. But why on earth did I continue to hold the needles on the other side, when I could take them down to N.W.P. using the nylon cord. This is less likely to "fluff up" the stitches or worse still make a dirty line and the needles are not in the way, either. My habit of 40 years ago was holding fast. Still, I rather wish the lady had chosen to send her children to school in mittens!

WAVING A WAND

In the very hot summer of 1995, someone wanted knitted fairies for the Christmas tree, to send to Australia. Having been in Australia in December, I still think knitted dolls are a bit out of place, but who am I to argue. I managed the little doll in my usual fashion, knitting all in white, with a frilly skirt embroidered with silver lurex thread. I had to invent a hair style (I usually knit a little hat, which only needs a little "hair" peeping out the sides.) Having managed the hair I made a crochet band with the lurex to

secure it. So far, so good. But what about a wand? I thought of cocktail sticks, but they have sharp ends; I never use this sort of thing when children are involved. Maybe I could cut off the ends, but the wood might look out of place. Maybe I could wrap it in yarn? No, too much like hard work and it probably wouldn't hold anyway. Glue? No thank you, children tend to put things in their mouth. Anyway, how would I attach a wooden stick to the fairy's hand? Then I thought of cotton buds. They are made of nice smooth plastic; furthermore, I always have a good supply for cleaning the knitting machine.

The cotton wool ends were cut off easily with my "cut everything" scissors (if you don't have a pair of these, I strongly recommend getting some). I found I could manage to get a thin darning needle through the plastic to attach the (crochet) star at one end and the wand to the hand at the other. Success!

A SHOT AT GOLF

Then I was asked to knit a golfer. Remember, these little

dolls are all of three inches high. Work out for yourself the dimensions in centimetres - I can't do this sum in my head. I knitted my golfer's feet in black, then gave him red and green "tartan trews", with a blue shirt. I made a fawn jacket to the waist, which I pulled in to look like an anorak. But how on earth does one make a golf club? Well, my new "habit" - the cotton bud technique used for the fairy wands was resurrected. I only cut off one end, teasing out the cotton wool and adding a little more at the other end. Then I bound this over with brown yarn, to keep the bend intact. The cap? I knitted a little bobble hat (without the bobble), adding a peak on the front.

I sewed my golf club to the hands, quite by chance getting one hand above the other in a way that looks something like the pictures I have seen. But he looked very silly, lying down on his back on the table. How could I make him stand up? I should add that this golfer was for a grown man, not a child. I have made stands for these dolls by covering a small box with felt and

cutting holes for the legs. But this would require green felt and I didn't happen to have any. However, on opening the cupboard under the stairs, a piece of oasis (used for dried flowers) fell out at me. Just the job. I noticed that the "trews" had twisted slightly in the process of stuffing, so I managed to exaggerate this when pushing my little man into the oasis; he now looks as if he's about to swing his club. What a good thing that I am, by habit, untidy - or my oasis would never have fallen off the shelf to assist me!

THE GOOD NEWS

In case you think I never do anything right, I've just made a child's cardigan with ducks "swimming" all round. I managed to change the direction of the ducks so that they looked at one another on the fronts; I positioned them so there were no half ducks in the middle; no yarn broke and I even remembered to knit (by hand) with black yarn to make the eyes stand out! But, like the reports in the media, the good news doesn't make such interesting reading as the bad!



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BACK

With carriage at right and using MC, cast on 98 [104, 112, 120, 128, 134, 142, 150, 158, 164, 172, 180, 188, 194] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000.

Using MT-5/MT-5, K 18 [18, 18, 18, 18, 36, 36, 36, 36, 36, 36, 36] rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Using MT, K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 62 [68, 72, 78, 86, 98, 102, 102, 102, 102, 102, 102] rows. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end of next and every foll alt row until 82 [88, 96, 100, 108, 114, 114, 122, 130, 136, 144, 152, 160, 166] sts rem. * K 33 [39, 45, 43, 45, 47, 53, 53, 57, 57, 61, 61, 67, 67] rows. RC shows 110 [122, 132, 140, 150, 164, 182, 182, 186, 186, 190, 190, 196, 196].

SHAPE SHOULDERS

Cast off 6 [7, 7, 8, 8, 9, 8, 9, 10, 11, 12, 13, 14, 15] sts at beg of next 2 [6, 2, 6, 2, 4, 2, 2, 2, 4, 4, 4, 6] rows and 7 [8, 8, 9, 9, 10, 9, 10, 11, 12, 13, 14, 15, 16] sts at beg of foll 6 [2, 6, 2, 6, 4, 6, 6, 6, 4, 4, 4, 2] rows. Using WY, K a few rows in st st over rem 28 [30, 34, 34, 38, 38, 44, 44, 44, 44, 44, 44, 44, 44] sts and release from machine.

FRONT

Work as for Back to *. K 3 [9, 15, 15, 17, 19, 25, 25, 29, 29, 33, 33, 39, 39] rows. 30 [30, 30, 28, 28, 28, 28, 28, 28, 28, 28, 28] rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 45 [49, 55, 57, 63, 66, 69, 73, 77, 80, 84, 88, 92, 95] sts at right by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next and every foll alt row until 27 [29, 31, 33, 35, 38, 35, 39, 43, 46, 50, 54, 58, 61] sts rem. K 10 [10, 10, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8] rows.

SHAPE SHOULDER

Cast off 6 [7, 7, 8, 8, 9, 8, 9, 10, 11, 12, 13, 14, 15] sts at beg of next row, K 1 row. Cast off 7 [7, 8, 8, 9, 10, 11, 12, 13, 14, 15] sts at beg of next row, K 1 row. Cast off rem 7 [8, 8, 9, 9, 10, 9, 10, 11, 12, 13, 14, 15, 16] sts. With carriage at left, unravel nylon cord over 8 [10, 14, 14, 18, 18, 24, 24, 24, 24, 24, 24, 24, 24] Ns at left, bringing

RAINBOW FAIR ISLE**2****PATTERN RATING**

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500g cone in Blonde (MC).
Bramwell Instant Fair Isle. (Yarn Guide No.11.)
1 x 250g cone in Rustic (C).
3 buttons (optional).
Crochet Hook (optional).

GARMENT WEIGHT

Finished garment in seventh size weighs 340g.

The fibre content of these yarns is 100% Acrylic. For further information about these yarns, please write to the following address:- F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Accrington, Lancashire BB5 5TU. Tel:- 01282-779511.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest/bust 56 [61, 66, 71, 76, 82, 87, 92, 97, 102, 107, 112, 117, 122] cm, 22 [24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48] in.

Actual size 64 [68, 73, 78, 84, 88, 93, 98, 104, 108, 113, 118, 124, 128] cm, 25½ [27, 29, 31, 33, 35, 37, 39, 41, 42½, 44½, 46½, 49, 50½] in.

Length to shoulder 36 [39.5, 42.5, 45, 48, 52, 51.5, 52.5, 52.5, 53.5, 53.5, 55.5, 55.5] cm, 14½ [15½, 17, 18, 19, 20½, 24½, 24½, 25, 25, 25, 25, 26, 26] in.

Sleeve seam 24 [26, 28.5, 32.5, 36, 38.5, 45, 46, 47, 47.5, 48, 48, 48, 48] cm, 9½ [10½, 11½, 13, 14½, 15½, 18, 18½, 18½, 19, 19, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 34 rows to 10 cm, 4 in measured over fair isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 56 [56, 60, 68, 68,

70, 74, 74, 78, 78, 82, 82, 86, 86] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000.

Using MT-5/MT-5, K 18 [18, 18, 18, 18, 30, 30, 30, 30, 30, 30, 30, 30] rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Using MT, K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B.

Shape sides by inc 1 st at each end of next and every foll 4th [3rd, 3rd, 4th, 4th, 4th, 3rd, 3rd, 3rd, 3rd, 3rd, 3rd, 3rd, 3rd] row until there are 80 [80, 76, 82, 78, 74, 86, 78, 94, 90, 106, 106, 118, 118] sts, then on every foll 5th [4th, 4th, 5th, 5th, 5th, 4th, 4th, 4th, 4th, 4th, 4th, 4th, 4th] row until there are 88 [100, 106, 110, 114, 118, 142, 142, 150, 150, 158, 158, 164, 164] sts. K 3 [2, 2, 3, 3, 3, 2, 2, 2, 2, 2, 2, 2, 2] rows. RC shows 68 [76, 84, 98, 110, 118, 130, 134, 136, 138, 140, 140, 140, 140]. Place marker at each end.

SHAPE TOP

Dec 1 st at each end of next and every foll alt row until 72 [84, 90, 90, 94, 98, 114, 114, 122, 122, 130, 130, 136, 136] sts rem. K 1 row. Cast off.

NECKBAND

Join Right Shoulder seam. Push 88 [94, 100, 102, 110, 110, 124, 124, 124, 124, 124, 124, 124, 124] Ns to WP. With K side facing, pick up 26 [27, 26, 27, 27, 27, 28, 28, 28, 28, 28, 28, 28] sts down left side of front neck, 8 [10, 14, 14, 18, 18, 24, 24, 24, 24, 24, 24, 24, 24] sts across front neck, 26 [27, 26, 27, 27, 27, 28, 28, 28, 28, 28, 28, 28] sts up right side of front neck and 28 [30, 34, 34, 38, 38, 44, 44, 44, 44, 44, 44, 44, 44] sts across back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 12 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

COLLAR**(OPTIONAL FOR SWEATER WITHOUT SHOULDER OPENING)**

With carriage at right and using MC, cast on 88 [94, 100, 102, 110, 110, 124, 124, 124, 124, 124, 124, 124, 124] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 26 rows for child or 40 rows for adult. Transfer sts to main bed. Cast off loosely.

PRESSING

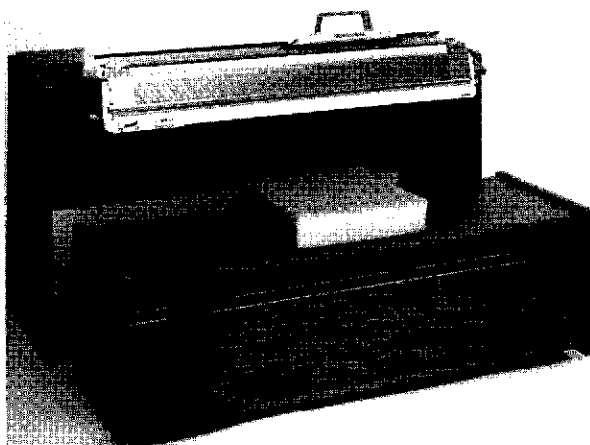
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP WITHOUT SHOULDER OPENING

Join left shoulder and neckband seam.



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◀24

WITH SHOULDER OPENING

Join left shoulder seam for 1 cm, ½ in.

BOTH VERSIONS

Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

Set in sleeves, matching markers, easing to fit. Join side and sleeve seams.

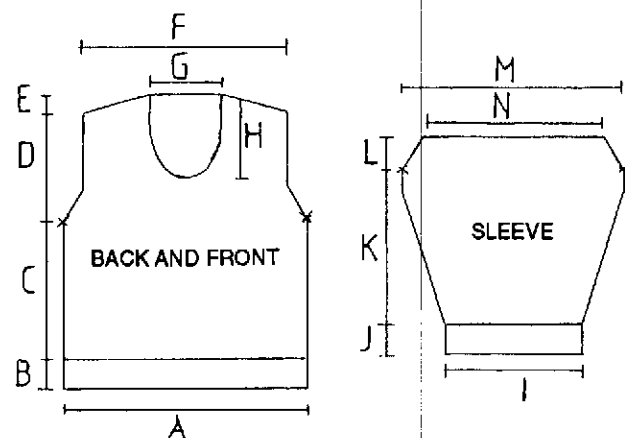
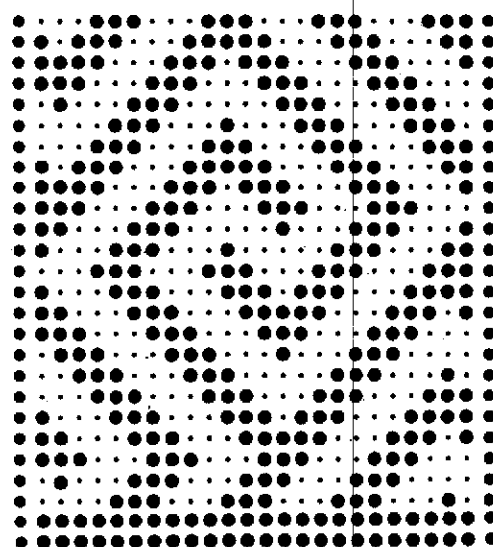
WITHOUT SHOULDER OPENING

Sew cast off edge of collar (if required) to inside of neckband with ends at centre front. Allow collar to fold over neckband.

CHILD'S SWEATER WITH SHOULDER OPENING

Using a crochet hook, work 2 rows of DC along both edges of opening, making 3 button loops in second row. Sew on buttons to correspond.

PUNCHCARD CHART



A = 32.5 [34.5, 37, 40, 42.5, 44.5, 47, 50, 52.5, 54.5, 57, 60, 62.5, 64.5] cm

B = 4 [4, 4, 4, 4, 4, 8, 8, 8, 8, 8, 8, 8, 8] cm.

C = 18 [20, 21, 23, 25.5, 29, 30, 30, 30, 30, 30, 30, 30, 30] cm

D = 14 [15.5, 17.5, 18, 18.5, 19, 23.5, 23.5, 24.5, 24.5, 25.5, 25.5, 27.5, 27.5] cm

E = 2 cm

F = 27 [29, 32, 33, 36, 38, 38, 40.5, 43, 45, 48, 50.5, 53, 55] cm

G = 9 [10, 11, 11, 12.5, 12.5, 14.5, 14.5, 14.5, 14.5, 14.5, 14.5, 14.5, 14.5] cm

H = 11 [11, 11, 10.5, 10.5, 10.5, 10.5, 10.5, 10.5, 10.5, 10.5, 10.5, 10.5, 10.5] cm

I = 18.5 [18.5, 20, 22.5, 22.5, 23, 24.5, 24.5, 26, 26, 27, 27, 28.5, 28.5] cm

J = 4 [4, 4, 4, 4, 4, 7, 7, 7, 7, 7, 7, 7, 7] cm

K = 20 [22, 24.5, 28.5, 32, 34.5, 38, 39, 40, 40.5, 41, 41, 41, 41] cm

L = 4.5 [4.5, 4.5, 5.5, 5.5, 5.5, 8, 8, 8, 8, 8, 8, 8, 8] cm

M = 29 [33, 35, 36.5, 38, 39, 47, 47, 50, 50, 52.5, 52.5, 54.5, 54.5] cm

N = 24 [28, 30, 30, 31, 32.5, 38, 38, 40.5, 40.5, 43, 43, 45, 45] cm



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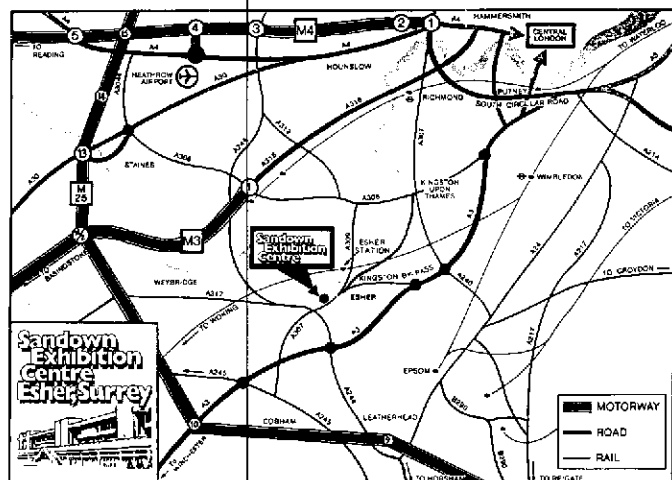
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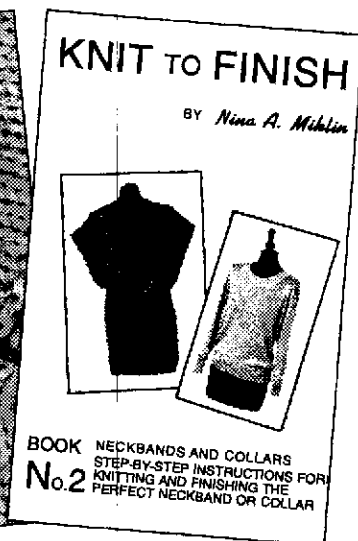
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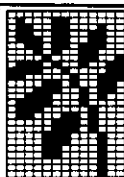
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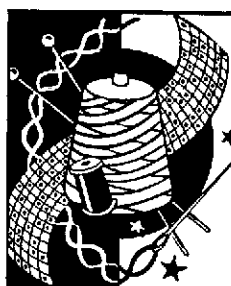
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3

Barbara Tobias

BACK

With carriage at right and using MC, cast on 156 [170, 184, 200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st. Insert card 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Release card and cont in Fair Isle patt *. K 112 rows. Place marker at each end **. K 36 rows. RC shows 198. Push 52 [59, 66, 74] Ns at left and right to HP. Using WY, K a few rows in st st over rem 52 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 56 rows. RC shows 168. 30 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 87 [94, 101, 109] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 59 [66, 73, 81] sts rem, then on every foll alt row until 52 [59, 66, 74] sts rem. K 6 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 18 Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 78 sts at centre of machine in 1x1 rib. Work as for Back from * to *. Shape sides by inc 1 st at each end on every row until there are 82 sts, then on every foll 3rd row until there are 112 sts, then on every foll 5th row until there are 156 sts. K 7 rows. RC shows 164. Cast off loosely.

JOIN RIGHT SHOULDER

Push 52 [59, 66, 74] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off with a latch tool.

NECKBAND

Push 152 Ns to WP. With K side

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Celandine Jamie. (Yarn Guide No.11.)

1 x 500 g cone in Aran (MC).

1 x 500 g cone in Dark Red (A).

1 x 50 g ball in Bottle Green (B).

GARMENT WEIGHT

Finished garment in third size weighs 625 g.

The fibre content of this yarn is 100% Superwash Wool. For further information about this yarn, please write to the following address: Celandine Limited, Unit 7, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.

Actual size 106 [118, 125, 136] cm, 42 [46, 49 1/2, 53 1/2] in.

Length to shoulder 69.5 cm, 27 1/2 in.

Sleeve seam 59 cm, 23 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 32 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Brother electronic machines, place pattern over centre 0. Reverse switch 1 on front only.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models on back and sleeves. Reverse button 2 on front only).
- Punchcard machines - insert card back to front on front only.

FAIR ISLE PATTERN

BACK AND FRONT

Using MT, K 14 rows MC/A. * Remove card. Insert card 2 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle. K 14 rows MC/A. Using MT-1, K 3 rows MC. Using MT, K 4 rows MC/B. Using MT-1, K 3 rows MC. Using MT, K 14 rows MC/A. Remove card. Insert card 1 and lock on second row. Take carriage across twice without knitting. Release card and cont in Fair Isle **. K 20 rows MC/A *. Rep from * to *, then from * to **. K 30 rows MC/A. These 198 rows form pattern.

SLEEVES

Using MT, K 84 rows MC/A. Rep from * to ** as on back and front. K 41 rows MC/A. Remove card. Cont in st st. Using MT-1, K 1 row A. These 164 rows form pattern.

facing, pick up 35 sts down left side of front neck, 18 sts across front neck inc 4 sts evenly, 35 sts up right side of front neck and 52 sts across back neck inc 8 sts evenly and place on to Ns.

Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

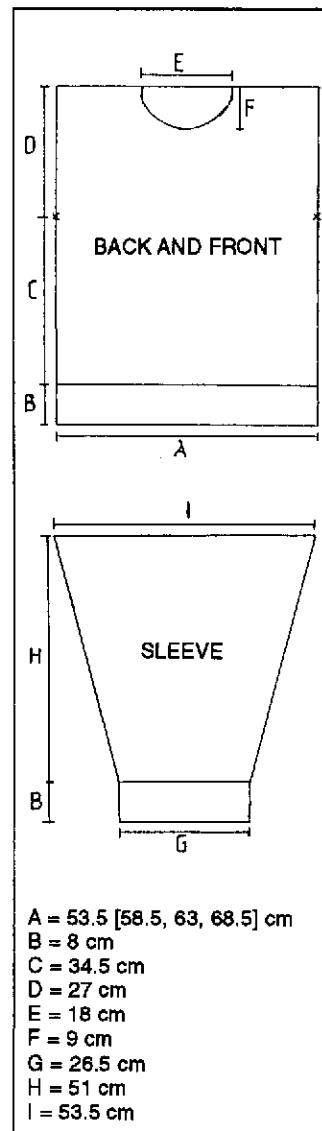
Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

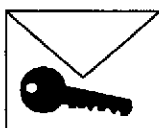
Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



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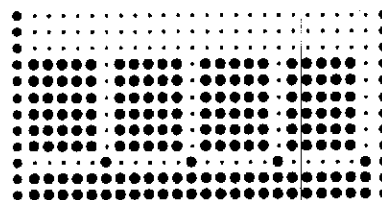
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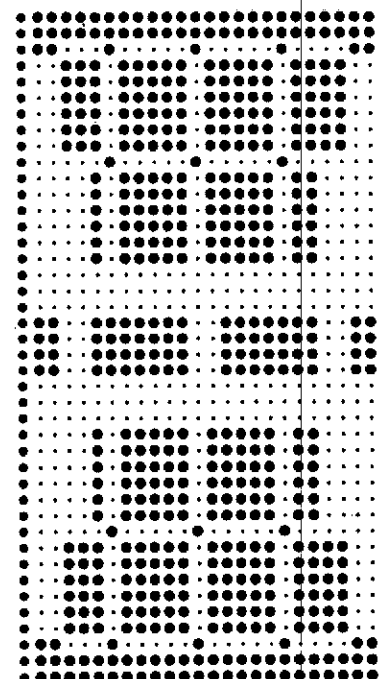


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PUNCHCARD CHART 1



PUNCHCARD CHART 2



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SINGER SPECIAL

KNIT 90 PROGRAM

I recently had the opportunity to use the Knit 90 program and, impressed by its simplicity, I thought we should investigate further.

Angela Gordon

I discovered the program's simplicity when I was helping a colleague to work out how to convert DesignaKnit stitch patterns into a format which Knit 90 would recognise; I also liked the idea of not having those wretched beeps whenever I wanted to knit a geometric design.

Knit 90 is not an all singing and dancing design program like DesignaKnit 5/6. It is very basic in its design capabilities but it does provide a very much needed computer link to the Singer light-scanning machines and has very low-powered computer requirements.

The current version of the software runs in MS-DOS and requires only about 200k of hard disk space, or it can be run from floppy disk if you prefer. Installation couldn't be simpler – just insert the disk into drive A, log on to it and type either HDINSTALL or

FDINSTALL (HD for Hard Disk and FD for Floppy Disk). When the installation is complete you are asked if you wish to run the diagnostics. Provided you have installed the hardware you should do so as the diagnostics program checks that the hardware is correctly set up and completes the software configuration.

Most of the hardware set-up is relatively easy but I have to admit mine failed at the first attempt. It turned out to be a dead fuse. This could have been 'dead on arrival' or may have blown when I fitted the adaptor to the end of the knitting machine.

There are four metal prongs, three of which must line up with the electrical contacts on the machine. The instructions advise that the adaptor must be flush with the end of the needle bed, which mine was. However, upon removing the adaptor I noticed that one of the contact prongs was to the left of the metal contact on the machine. I re-attached the adaptor, being very careful to line up the contacts but, since the fuse needed replacing, I had to wait until I could get out to an electrical shop to buy a new one. We have plenty of normal 5 and 13 amp fuses

but none of these 300 mAmp ones. Do be careful to replace the fuse with one of the correct amps.

I had quite a job tracking down the fuse in Poole. I tried several shops without success although one shop advised me to use a 500 mAmp size, since the difference was minimal! I declined and eventually found the correct fuse in another shop. I bought three – just in case I had any further problems. With the correct fuse fitted, I got the correct responses from the computer display and was ready to start experimenting.

The program comes complete with a ready-to-use design library, the use of which is fairly straightforward. So, let's see how it works. First we will take a look at some of the designs on the screen.

Change directory to KNIT90 and type LIBRARY. The Library Utility Menu opens with a pop-up Library list to its right. The only library in the list currently is the KNIT90.lib, the one containing the ready-to-use designs. It is already highlighted, so you only need to press Enter to select it.

Move the highlight to Extract Design to Screen and press Enter. A list of designs will appear. Select BOAT.nit and watch the design appear on

the screen. It will scroll all the way to the bottom of the design which is shown as .#. # (full stops and hash symbols). This design will serve very well as our first example, so press any key on your keyboard to finish displaying the design, press Escape to close the list and then select Exit to end Library work.

We will use the other options in the library at a future date. These options include:- Add and Delete a design; Extract a design to file for editing in a text editor and List to screen or Print the Library Listing.

You will be returned to C:\KNIT90. Now type KNIT and the Pattern Window will appear. Press Escape and we will look at the options on the Main Menu. Select Load Design, choose the Knit90 library, highlight BOAT.nit and press Enter.

You now see the lower part of the Boat design on the screen and the Main Menu on the left. Select Enter Pattern Info. Select Maximum number of needles and type in 120. Select Maximum number of rows and type in 120. The number of needles and rows entered here is the total number for the whole garment piece at the widest and longest part. It is possible to decrease during the knitting but not to increase, which is why we start with the widest settings required.

FIGURE 2 ▼ - Design as viewed on screen

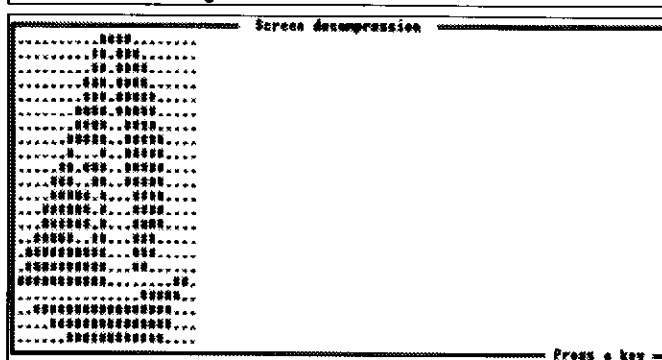


FIGURE 3 ▼ - The Knit90 diagnostic screen

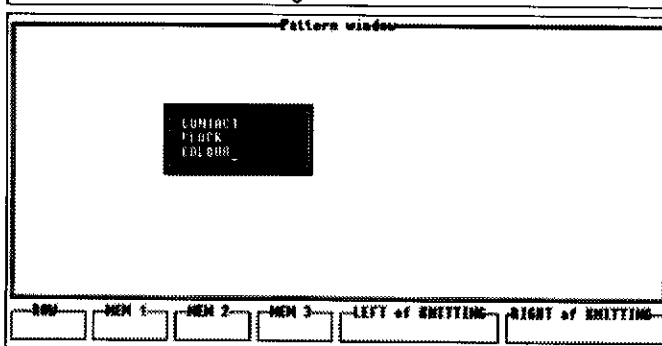


FIGURE 1 ▲ - Select Library Maintenance/Extract Design to Screen

Other options include Design - Motif, Design - All Over and Design - Isolated. We will choose the easiest for a first attempt, so choose All Over. This repeats the pattern from the left edge to the right edge and from the bottom to the top of the knitting; continuously bottom to top if the pattern has an even number of rows, or mirrored bottom to top, then top to bottom, if it has an odd number of rows.

To knit the design select Start/Continue Design and bring to working position the number of needles to left and right of centre as shown at the bottom right of the screen. Press any key to switch the patterning off, cast on and knit the rib and then position the cursor stops 15 needles out-

side the work. The carriage should be at the right hand side of the needle bed to start pattern knitting, so knit one plain row if you finished the rib with it at the left.

Move the cursor up to the stop nearest the carriage, insert the Fair Isle yarn guide and set carriage to Fair Isle knitting. Select Start/Cont. to knit the Fair Isle sections of your pattern.

When following a garment pattern, use the Mem 1 field to record the row number shown in the Row field when you start the neckline shaping. To return to this row for the second side of the neckline, press any key to stop the knitting, select Row Counter and type in the same number

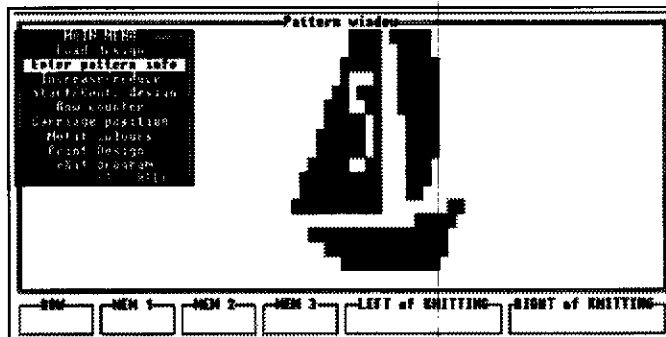


FIGURE 4 ▲ - Adding the picture information

showing in Mem 1. Select Start/Cont. and the program automatically returns to the row typed in. This is a quick and easy way of ensuring that the pattern is correct on both sides of the neckline.

Now that we have covered the basic operations of using Knit 90, we will be taking a

look at creating a library of our own - entering our own designs and storing them in the new library.

There is also a new Windows version of the program due to be released shortly. If I manage to get it in time, I will tell you about it too, in next month's issue.

FIGURE 5 ▼ - Selecting the method of knitting

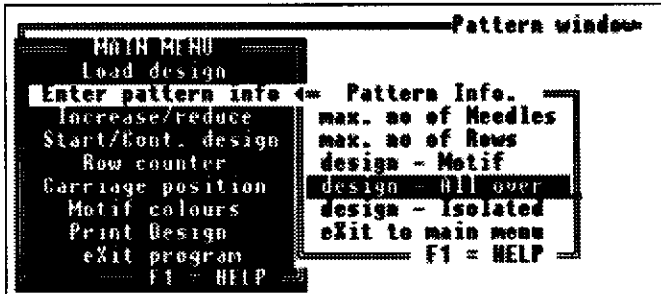
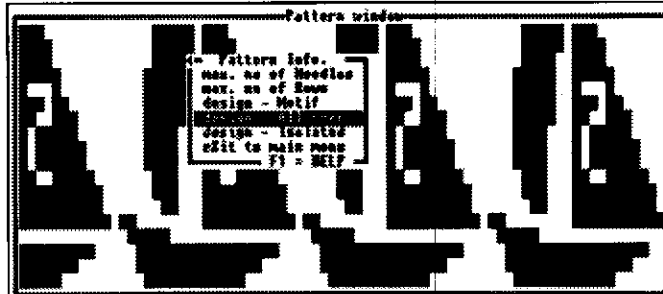
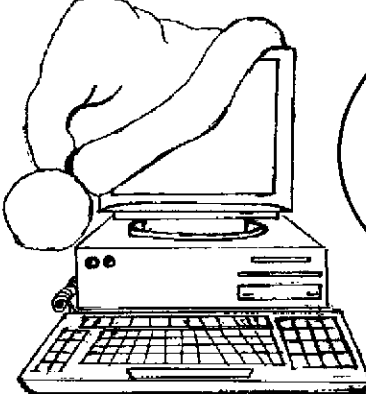


FIGURE 6 ▼ - Knitting as an All over repeat





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BACK

With carriage at right and using WY, cast on 76 [84, 90, 98] sts at centre of machine in 1x1 rib. * K a few rows ending with carriage at right. Set RC at 000. Using MT-3/MT-3 and A, K 12 rows. Transfer sts for st st. Insert card 1 and lock on first row. Set RC at 000. Using MT, K 4 rows. Release card and cont in Fair Isle patt. K 4 rows A/B, 2 rows A, 4 rows A/MC, 2 rows A and 4 rows A/B. Remove card. Insert card 2 and lock on first row. Cont in st st. K 4 rows A and 1 row MC. Release card and cont in Fair Isle. K 7 rows A/B. Remove card. Cont in st st *. K 1 row MC and 2 rows A. RC shows 35. Set RC at 000. Using MC, shape sides by inc 1 st at each end on next and every foll 20th row until there are 82 [90, 96, 104] sts. K 7 rows. RC shows 48.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. 66 [74, 80, 88] sts. K 42 [46, 50, 56] rows. RC shows 92 [96, 100, 106]. Insert card 1 and lock on first row.

SHAPE SHOULDER DARTS

** Push 4 [5, 6, 7] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP. Rep from ** 3 times more. *** Push 5 [6, 6, 7] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP. Rep from *** once more. **** Push 5 [6, 7, 8] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP. Rep from **** once more. 22 Ns rem in WP. Push Ns at opposite end to carriage from HP to WP on next 2 rows. Release card and cont in Fair Isle. K 4 rows MC/B. Cont in st st. Using MC, K 4 rows. Place marker between sts 11 and 12 at left and right of centre 0. Using WY, K a few rows and release from machine.

WELT EDGING

Push 76 [84, 90, 98] Ns to WP. * With carriage at left and K side facing, replace sts from lower edge on to Ns. Using MT+3 and A, K 1 row. Cast off with a latch tool *.

LEFT FRONT

With carriage at right and using WY, cast on sts 6 to 39 [43, 46, 50] inclusive at left of centre 0 in 1x1 rib. 34 [38, 41, 45] sts. Work as for Back from * to *. K 1 row MC and 1 row A. RC shows 34.

POCKET OPENING

Slip sts 13 to 30 inclusive on to a stitch holder. Using WY, K a few rows over rem sts and release from machine. Push Ns 13 to 30 inclusive at left of centre 0 to WP. ** With carriage at right and K side facing, replace sts from st

PERUVIAN STYLE

4

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for 9mm chunky punchcard or electronic machines with 24 stitch pattern facility and a ribber.

MATERIALS

Wendy Chunky with Wool. (Yarn Guide No.19.)
5 [6, 7, 7] x 100g balls in Brown (MC), 4 [5, 5, 6] x 100g balls in Silver Fox (A) and 2 x 100g balls in Ivory (B).

GARMENT WEIGHT

Finished garment in third size weighs 1095g.

The fibre content of this yarn is 75% Courtelea/Acrylic, 25% Wool. For further information, please write to:- Wendy Woods, Carter and Parker Ltd., Netherfield Road, Guiseley, West Yorkshire LS20 9PD.

PATTERN INFORMATION

For a list of abbreviations, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [97, 107, 117] cm, 34 [38, 42, 46] in.
Actual size 106 [117, 125, 136] cm, 42 [46, 49 1/2, 53 1/2] in.
Length to shoulder 69.5 [71.5, 73.5, 76.5] cm, 27 1/2 [28 1/2, 29, 30 1/2] in.
Sleeve seam 43 cm, 17 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 21 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Repeat punchcard patterns as shown until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

holder on to Ns. Using A, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and wrong side facing, replace sts on to Ns. Unravel WY. Set RC at 000. Using A, K 9 rows. Using MC, K 1 row. Make a hem by placing loops from first st st row in MC (row 25) on to corresponding Ns.

POCKET BAG

Set RC at 000. Using A, K 23 rows. Using MT+3, K 1 row. Using MT, K 34 rows. Push 9 [13, 16, 20] Ns at left and 7 Ns at right from NWP to WP. Replace sts from WY on to Ns. Unravel WY. Using A, K 1 row. Set RC at 000. Using MC, shape side by inc 1 st at left edge on next and foll 20th row. 36 [40, 43, 47] sts. K 9 rows. RC shows 30.

SHAPE FRONT EDGE

Dec 1 st at right edge on next row, K 9 rows. Inc 1 st at left edge on next row, K 1 row. Dec 1 st at right edge on next row. 35 [39, 42, 46]

sts. Place marker at right edge. K 5 rows. RC shows 48.

SHAPE ARMHOLE

Cast off 8 sts at beg of next row. Cont to dec at right edge on every 12th row from previous dec until 23 [27, 30, 33] sts rem. K 2 [6, 10, 4] rows. RC shows 93 [97, 101, 107]. Insert card 1 and lock on first row.

SHAPE SHOULDER DART

Cont to dec at front edge on 12th row from previous dec 1 [1, 1, 0] more times and **at the same time** *** push 4 [5, 6, 7] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP, K 1 row. Rep from *** once more. Push 5 [6, 6, 7] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP, K 1 row. 6 [7, 8, 9] Ns rem in WP. Push Ns at opposite end to carriage from HP to UWP on next row, K 1 row. Release card, cont in Fair Isle. K 4 rows MC/B. Cont in st st. Using MC, K 4 rows. K a few rows in WY and release.

Judy Dodson

WELT EDGING

Push 34 [38, 41, 45] Ns to WP. Work as for Welt Edging on Back from * to *. **

RIGHT FRONT

With carriage at left and using WY, cast on sts 5 to 38 [42, 45, 49] inclusive at right of centre 0 in 1x1 rib. Work as for Back from * to * reading left for right and right for left. K 1 row MC and 1 row A. RC shows 34.

POCKET OPENING

Slip sts 12 to 29 inclusive on to a st holder. Using WY, K a few rows over rem sts and release from machine. Push Ns 12-29 inclusive at right of centre 0 to WP. Work as for the Left Front from ** to **, reversing the shaping by reading left for right and right for left.

FRONT HALF - LEFT SLEEVE

Push 20 Ns at right of centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card 3 and lock on first row. Set RC at 000. Inc 1 st at right edge on the 5th [6th, 6th, 3rd] and every foll 5th [4th, 6th, 3rd] row and **at the same time**, using A, K 5 rows. Release card and cont in Fair Isle. K 17 rows A/B. Remove card. Insert card 2 and lock on first row. Cont in st st and MC. Cont to inc at right edge on the 3rd [4th, 2nd, 2nd] and every foll 5th [4th, 3rd, 3rd] row and **at the same time**, K 7 rows. Inc 1 st at left edge on next and every foll 10th row until there are 39 [42, 44, 48] sts. Cont to inc at right edge only on every 5th [4th, 3rd, 3rd] row from previous inc until there are 40 [44, 47, 51] sts. K 3 [0, 0, 0] rows. RC shows 78. Dec 1 st at left edge on next row, K 1 row. Inc 0 [0, 1, 1] st at right edge on next row. 39 [43, 47, 51] sts. RC shows 81. Continue to decrease at left edge only on every 4th row from previous dec and **at the same time**, K 1 row A. Release card and continue in Fair Isle. K 1 row MC/B. Place marker at right edge. K 6 rows MC/B. Continue in st st. K 1 row A and 1 row MC. 36 [40, 44, 48] sts. RC shows 91.

SHAPE TOP

* Push 5 [6, 7, 8] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP, K 1 row *. Push 5 [6, 7, 8] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP and dec 1 st at left edge, K 1 row. Rep from * to * twice more. 11 Ns rem in WP. Push Ns at opposite end to carriage from HP to UWP, K 1 row. Using A, K 1 row. Using WY, K a few rows and

release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. Using A, K 1 row, then K 1 row loosely by hand and cast off with a latch tool.

BACK HALF – RIGHT SLEEVE

Work as for Front Half – Left Sleeve.

BACK HALF – LEFT SLEEVE AND FRONT HALF – RIGHT SLEEVE

Work as for Front Half – Left Sleeve, reversing shaping by reading left for right and right for left.

JOIN UPPER RIGHT SLEEVE & SHOULDER SEAM

Push 99 [103, 106, 110] Ns to HP. Using a latch tool and A, make a loop and place loop behind latch. With yam at left of first N, bring latch tool up between first and second Ns at left and hook yam over first N. Pull through loop. Rep along all Ns. Place loop from latch tool on last N. Push Ns to UWP. Using MT, K 1 row. Using

WY, K a few rows and release from machine, leaving empty Ns in WP. With K side of Right Front facing, replace sts on to 22 [26, 29, 33] Ns at right. Unravel WY. With K side of Front Half of Right Sleeve facing, pick up loops along edge and place on to 77 Ns at left. Replace strip knitted in A on to same Ns. Unravel WY. With P side of Back Half of Right Sleeve facing, pick up loops along edge and place on to 77 Ns at left. With P side of Back facing, replace 22 [26, 29, 33] sts up to marker on to Ns at right. Using A, K 1 row loosely by hand. Cast off with a latch tool.

JOIN UPPER LEFT SLEEVE AND SHOULDER SEAM

Work as for Right Sleeve and Shoulder.

CUFFS

Push 40 Ns to WP. With P side facing, replace sts from lower edge of sleeve on Ns. Set RC at 000. Using MT and A, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 7 rows. K 1 row by hand and then cast off with a latch tool.

LEFT HALF COLLAR

Push 45 [48, 51, 55] Ns at left and 23 Ns at right of centre 0 to WP. 68 [71, 74, 78] Ns. Insert card 4 and lock on first row. With carriage at right and K side facing, pick up 11 sts across half of back neck and place on to 11 Ns at right and 57 [60, 63, 67] sts along left front edge to marker and place on to Ns at left. Push 12 Ns at left to HP. Set RC at 000. Using MT and A, K 1 row. * Push 1 N at right from NWP to WP. Move 11 sts at right 1 N out. Pick up a loop from N at left and place on to empty N, K 1 row **. Push 2 inside Ns from HP to UWP. Push 1 N at right from NWP to WP. Move 13 sts at right 1 N out. Pick up loop from N at left and place on to empty N, K 1 row. Rep from * 5 times more, then from * to ** once. RC shows 14. 81 [84, 87, 91] sts. Using MC, K 1 row. Release card and cont in Fair Isle. K 13 rows A/B. Cont in st and MC, K 1 row. Using A, K 1 row. Transfer the 2nd and every foll 3rd st on to adjacent N. Leave empty Ns in WP. K 1 row. Using MC, K 1 row. Using WY, K a few rows and release from machine,

leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. Using MC, K 1 row. K 1 row loosely by hand. Cast off with a latch tool.

RIGHT HALF COLLAR

Work as for Left Half Collar reversing shaping by reading left for right and right for left.

RIGHT FRONT BAND

With carriage at right and using WY, cast on 15 sts in 1x1 rib. K a few rows ending with carriage at right. Set RC at 000. Using MT-3/MT-3 and A, K 72 rows. Inc 1 st at left edge on next and every foll alt row until there are 20 sts. K 1 row. Using MT+3/MT+3, K 1 row. Cast off with a latch tool.

LEFT FRONT BAND

Work as for Right Front Band, reversing shaping by reading left for right and right for left.

FRONT BAND EDGING

Push 15 Ns to WP. With carriage at left and right side facing, replace sts from lower edge on to Ns. Using MT+3 and A, K 1 row. Cast off with a latch tool.

CORDS

Using MC, cast on 3 sts by hand. Set RC at 000. Using MT, K 1 row. Cont in circular cord knitting. K to required length. Cast off. Knit another cord in MC and two in A.

SHOULDER PADS (KNIT 2)

Using MC, cast on 22 sts by hand. Set RC at 000. Using MT, K 50 rows. K 1 row loosely by hand. Cast off with a latch tool.

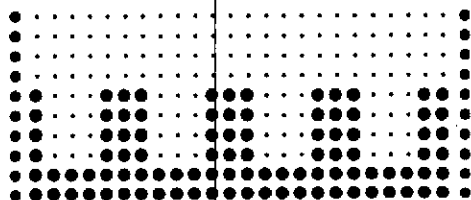
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

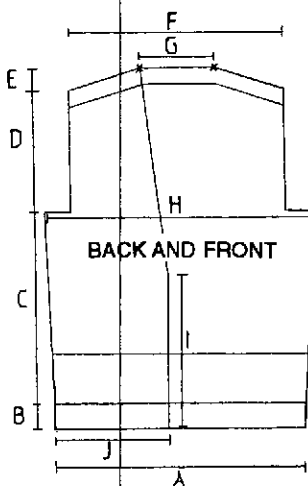
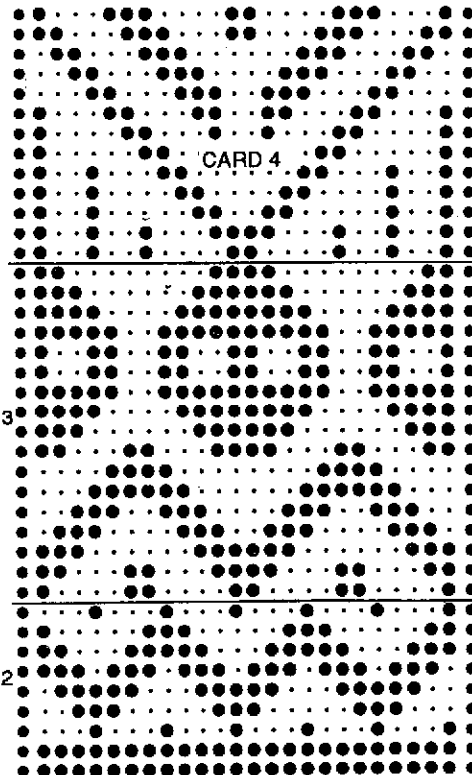
MAKING UP

Set in sleeves, sewing rows above markers to cast-off sts at armholes. Join side and sleeve seams. Join side seams of pocket bags and sew lower edge to top of welts. Sew front bands into position up to marker. Sew cast-off edge of front bands to ends of collar. Join centre back seam of collar. Using MC and stab stitch, fold collar so that first MC row can be sewn through the picked-up row. Using one end of each colour approx 15 cm, 6 in long, pull through eyelets in collar to make a fringe. Slip stitch down through last MC row between the fringes on Back and Fronts. Attach these fringes in pattern above cuffs. Attach cords to Fronts and knot ends. Fold shoulder pads in half and join cast-on and cast-off edges tog. Insert padding and join sides. Attach with loose stitching on to shoulder seams, so that edge is parallel with sleeve seam.

PUNCHCARD CHART 1

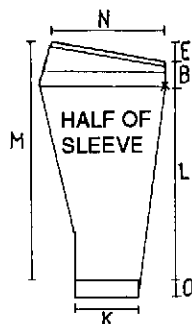


PUNCHCARD CHARTS 2, 3 & 4



A = 50.5 [56, 60, 65] cm
B = 5 cm
C = 39.5 cm
D = 25 [27, 29, 32] cm
E = 4 cm
F = 44 [49, 53, 58.5] cm
G = 15 cm
H = 54.5 [60, 64, 69] cm

I = 31 cm
J = 22.5 [25, 27, 30] cm
K = 13 cm
L = 39.5 cm
M = 48.5 cm
N = 23 [26, 28.5, 31] cm
O = 3.5 cm



BACK

With carriage at right and using MT-3/MT-3 and WY, cast on 89 [99, 109] sts at centre of machine in 1 x 1 rib with extra N at left. K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 16 rows. Transfer sts for st st. Inc 1 st at right edge. 90 [100, 110] sts. Insert card and lock on first row. Take carriage across twice without knitting. Using MT, K 1 row. Set RC at 000. Release card and cont in Fair Isle patt. K 84 [78, 72] rows.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. 78 [88, 98] sts. K 46 [52, 58] rows. RC shows 232. Cont in st st. Place marker between sts 14 and 15 at left and right of centre 0. Using MT+6 and MC, K 1 row. Cast off with a latch tool.

CASTING OFF WELT

Push 89 [99, 109] Ns to WP. * With carriage at left and P side facing, replace sts from lower edge on to Ns. Pull out nylon cord to remove WY. Using MT+4 and MC, K 1 row. Cast off with a latch tool *.

POCKET LININGS

Using MC, cast on 22 sts by hand. Set RC at 000. Using MT, K 30 rows and then, using WY, K a few rows and release from machine.

LEFT FRONT

With carriage at right and using MT-3/MT-3 and WY, cast on over Ns 5 to 45 [49, 55] inclusive at left of centre 0 in 1 x 1 rib. 41 [45, 51] sts. K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 16 rows. Transfer sts for st st.

2ND SIZE

Inc 1 st at left edge.

ALL SIZES

41 [46, 51] sts. Insert card and lock on first row. Take carriage across twice without knitting. Using MT, K 1 row. Set RC at 000. Release card and cont in Fair Isle patt. K 30 rows.

PLACE POCKET LINING

Transfer sts 14 to 35 inclusive on to a stitch holder. With P side of pocket lining facing, replace sts on to empty Ns. Unravel WY. K 54 [48, 42] rows. RC shows 84 [78, 72].

SHAPE ARMHOLE

Cast off 6 sts at beg of next row. 35 [40, 45] sts. K 30 [36, 42] rows. RC shows 115.

SHAPE NECK

Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at neck edge on next and every foll alt row until 25 [30, 35] sts rem. K 2 rows. RC shows 132. Cont in st st. Using MT+6 and MC, K 1 row. Cast off with a latch tool.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 24 stitch chunky punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Spectrum Aran. (Yarn Guide No.17.)

5 [5, 6] x 100 g balls in Camel (MC).

4 [4, 5] x 100 g balls in Cream (A).

1 x 100 g ball in Black (B).

8 buttons.

2 stitch holders.

Shoulder pads (optional).

GARMENT WEIGHT

Finished garment in third size weighs 915g.

The fibre content of this yarn is 80% acrylic, 20% wool and it is available by mail order only. Please contact Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Tel: 01484-643732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 98 [109, 120] cm, 39 [43, 47 1/2] in.

Length to shoulder 60.5 cm, 24 in.

Sleeve seam 46 cm, 18 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches and 24 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) On Brother electronic machines, place pattern over centre 0.

e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

FAIR ISLE PATTERN

K 2 rows B/A, 8 rows MC/A, 2 rows MC/B and 8 rows MC/A. These 20 rows form pattern.

CASTING OFF FRONT WELT

Push 41 [45, 51] Ns to WP. Work as for Back from * to *.

RIGHT FRONT

Work as for Left Front, reversing shaping by reading left for right and right for left.

SLEEVES

Push 50 [52, 54] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows

ending with carriage at right. Using MC, K 1 row. Set RC at 000. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of every 8th [6th, 5th], row until there are 72 [82, 90] sts. K 3 [1, 1] rows. RC shows 91. Place marker at each end. K 9 rows. RC shows 100. Cont in st st. Using MT+6 and MC, K 1 row. Cast off with a latch tool.

CUFFS

Push 35 [37, 39] Ns to WP. With P

side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1 x 1 rib. Using MT-3/MT-3, K 19 rows. Using MT+2/MT+2, K 1 row. Cast off with a latch tool.

POCKET TOPS

Push 23 Ns to WP. With P side facing, replace sts from stitch holder on to Ns, inc 1 st at end. Using MT and MC, K 1 row. Transfer sts for 1 x 1 rib. Using MT-3/MT-3, K 3 rows. Using MT+2/MT+2, K 1 row. Cast off with a latch tool.

BUTTON BAND

With carriage at right and using MT-3/MT-3 and WY, cast on 15 sts in 1 x 1 rib. K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 134 rows. Transfer sts for st st. K 1 row. Cast off with a latch tool.

CASTING OFF FIRST ROW

Push 15 Ns to WP. With carriage at left and P side facing, replace sts from first row on to Ns. Pull out nylon cord to remove WY. Using MT+4 and MC, K 1 row. Cast off with a latch tool. Sew band on to Left Front, stretching slightly. Sew on buttons evenly along band.

BUTTONHOLE BAND

Work as for Button Band making 8 buttonholes over 2 sts to match buttons. Sew on to Right Front.

COLLAR

With carriage at right and using MC, cast on 87 sts in 1 x 1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1 x 1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 20 rows. Using MT+4/MT+4, K 1 row. Transfer sts to main bed. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder seams, taking half of the latched off sts into seam. Set in sleeves, sewing rows above markers to cast-off sts at armholes. Join side and sleeve seams. Catch down ends of pocket tops on right side and pocket linings on wrong side. Sew cast-off edge of collar into position with ends at centre of each band. Finish buttonholes. Sew in shoulder pads if required.



Designed by

TUCK RIB CARDIGAN

6

Pat Tearall

BACK

With carriage at right, push 170 [182, 194] Ns on each bed at centre of machine to WP for full needle rib/double rib. * Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT-1/MT-1, K 20 rows. Transfer sts as shown on diagram. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT/MT, K 1 row. Release card and cont in tuck rib *. K 173 rows, RC shows 174. Place marker at each end. K 144 rows. RC shows 318.

SHAPE NECK & SHOULDERS

Note patt row on card. Using a length of MY, cast off centre 34 sts on main bed. Push 68 [74, 80] Ns on main bed at left to HP and cont on rem sts for first side. ** Cast off 7 [8, 9] sts on main bed at beg of next row and 2 sts on main bed at beg of next row, K 1 row. Rep from * 5 times more. Cast off 7 [8, 9] sts on main bed at beg of next row, K 1 row. 7 [6, 5] sts rem on main bed. Cast off. With carriage at right and using a transfer tool, push Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck rib. Finish to correspond with first side, reversing shaping.

LEFT FRONT

With carriage at right, push Ns 5 to 85 [91, 97] inclusive on each bed at right of centre 0 to WP for full needle rib/double rib. 81 [87, 93] Ns on each bed. Work as for Back from * to *. ** K 173 rows. RC shows 174. K 1 row extra for right front only. Place marker at right edge. K 50 rows.

SHAPE FRONT EDGE

Dec 1 st on main bed at left edge on next and every foll 5th row until 78 [84, 90] sts rem on main bed, then on every foll 4th row until 58 [64, 70] sts rem on main bed. K 3 rows.

SHAPE SHOULDER

Cont to dec at front edge on every 4th row from the previous dec twice more and at the same time cast off 7 [8, 9] sts on main bed at beg of next and foll 6 alt rows, K 1 row. 7 [6, 5] sts rem on main bed. Cast off **.

RIGHT FRONT

With carriage at right, push Ns 5 to 85 [91, 97] inclusive on each bed at left of centre 0 to WP for full needle rib/double rib. 81 [87, 93] Ns on each bed. Work as for Back from * to *. Work as for Left Front from ** to **, reversing all the shaping by noting alterations in the number of rows worked and reading left for right and right for left.

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

Wensleydale 4-ply. (Yarn Guide No.11.)
3 x 430 g cones in Aran (MY). 5 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 945 g.

The fibre content of this yarn is 100% Wool. For further information, please write to:- Wensleydale Longwool Sheep Shop, Thamey Grange, Spennithorne, Leyburn, North Yorkshire DL8 5PW.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 120 [128, 137] cm, 47 1/2 [50 1/2, 54] in.
Length to shoulder 60.5 cm, 24 in.
Sleeve seam 40.5 cm, 16 in.

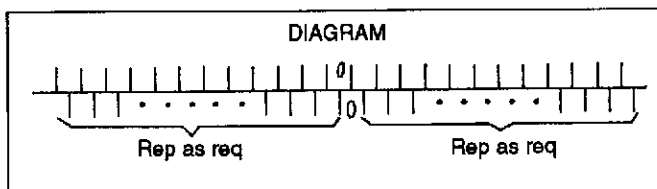
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches on main bed and 56 rows to 10 cm, 4 in measured over tuck rib pattern (tension dial setting approximately 4/4).

KNITTING NOTES

- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Repeat punchcard pattern as shown until the card is a suitable length for knitting.
- Shapings in tuck rib are given for main bed, ribber sts should be increased, decreased or cast off as required to keep pattern correct.
- When shaping in HP, always take yarn round first inside N in HP, to prevent a hole forming.
- Yarn was sprayed with silicone before use.
- Due to the springy nature of the yarn you may need to bring the needles on the ribber bed opposite tuck stitch groups to UWP before knitting the row.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).



SLEEVES

With carriage at right, push 84 Ns on each bed at centre of machine to WP for full needle/double rib. Work as Back from * to *. Shape sides by inc 1 st [3 sts in] on main bed at each end on every 7th row until there are 98 sts on main bed, then on every foll 5th row until there are 154 sts on main bed. K 16 rows. RC shows 206.

SHAPE TOP

Cast off 16 sts on main bed at beg of next 2 rows, 3 sts on main bed at beg of next 14 rows and 4 sts on main bed at beg of next 10 rows. 40 sts rem on main bed. Cast off.

FRONT BORDER & COLLAR

With carriage at right, push 12 Ns on each bed at centre of machine to WP for full needle rib/double rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT-1/MT-1, K 8 rows. * Make a buttonhole over centre 4 Ns on each bed. K 38 rows. Rep from * 3 times more. Make a buttonhole over same Ns as before. K 44 rows. RC shows 204. Inc 1 st (3 sts in) on each bed at right edge on next and foll 6th row, then on every foll 3rd row until there are 41 sts on each bed.

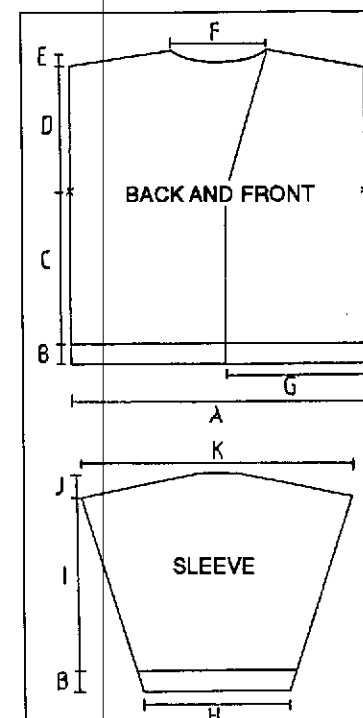
K 2 rows. RC shows 294. Set carriage to hold. Push 3 Ns on each bed at left to HP on next and foll 10 alt rows, K 1 row. RC shows 316. Push Ns from HP to UWP. K 180 rows. RC shows 496. Push 33 Ns on each bed at left to HP, K 2 rows. Push 3 inside Ns on each bed at left from HP to UWP on next and foll 10 alt rows, K 2 rows. Dec 1 st (3 sts in) on each bed at right edge on next and every foll 3rd row until 13 sts rem on each bed. K 5 rows. Dec 1 st (3 sts in) on each bed at right edge on next row. 12 sts rem on each bed. K 205 rows. RC shows 814. Cast off around gate pegs.

PRESSING

With wrong side facing, block knitting by pinning out pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

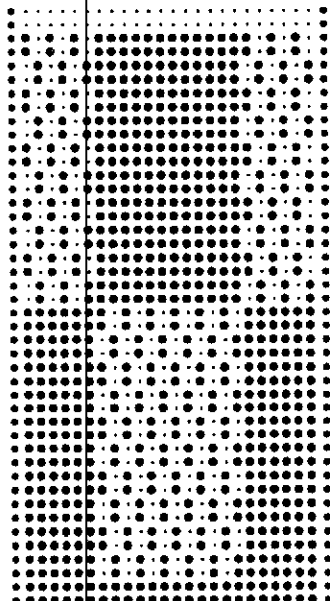
MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Sew front border and collar into position. Finish buttonholes and sew on buttons to correspond.

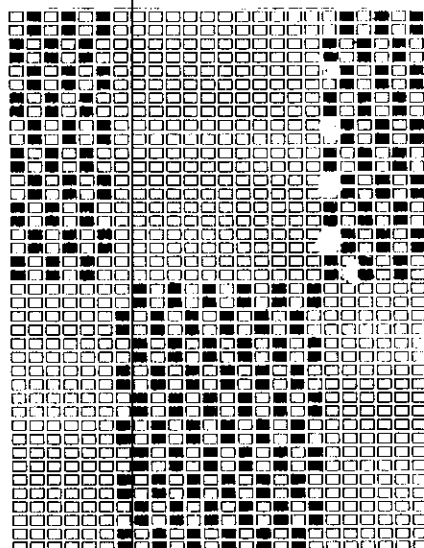


- A = 60.5 [65, 69] cm
- B = 4 cm
- C = 31 cm
- D = 25.5 cm
- E = 2.5 cm
- F = 20.5 cm
- G = 28.5 [31, 33] cm
- H = 30 cm
- I = 36.5 cm
- J = 4.5 cm
- K = 55 cm

PUNCHCARD CHART



ELECTRONIC CHART



WENSLEYDALE LONGWOOL SHEEP

Rare and beautiful is the luxurious wool made from the silky, lustrous fleece of the Wensleydale Longwool Sheep. In 1989, the Wensleydale Longwool Sheepshop was opened in Lower Wensleydale and sells not only a selection of products made from the wool, but even the sheep themselves - as accredited breeding stock.

Keen to promote and preserve the breed, Ann Hodgson and Ann Bolam stock fleece and yarn, garments, fabrics, rugs and much more, making a visit to their shop a worthwhile and enjoyable experience, since visitors can have tea or coffee, see the sheep in this, the home of the Spennithorne flock and picnic in the garden.

Our jacket pattern is the result of a project at Darlington College set by tutor Carol Metcalf, who thought it would be a good experience for her second year City and Guilds machine knitting students to work with a real client. The brief was to design a sweater, cardigan or jacket to form

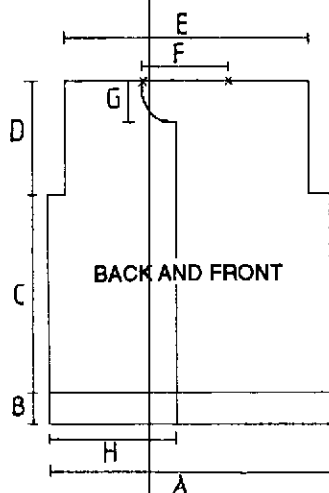
part of a classic country range in Wensleydale Longwool. The design should emphasise the special qualities of this wool and would be used for a knitting kit to be sold in the shop.

Pat Tearall, who took part in the course, is the designer of our jacket pattern, for which she developed a stitch design from a study of ships. She imagined containers stacked on ships like children's building blocks, visualised some of the blocks accentuated by a different texture and a tuck rib pattern seemed to develop of its own accord. The style is a simple, drop-shoulder shape with a neat collar and welts in full needle rib.

Yarn for the jacket is available by mail order from the following address:-

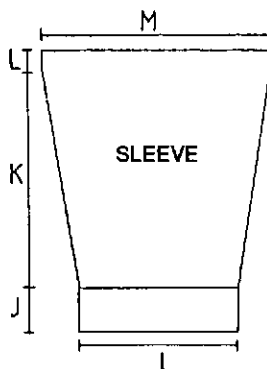
Wensleydale Longwool
Sheepshop,
Thorney Grange,
Spennithorne,
Leyburn,
North Yorkshire DL8
5PW.
Tel: 0969-623840.

◀ 40

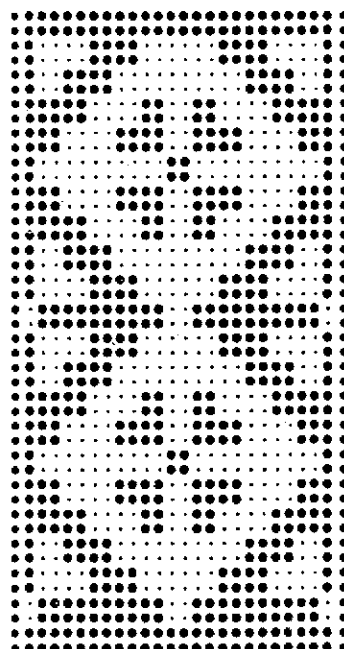


A = 50 [55.5, 61] cm
B = 5.5 cm
C = 35 [32.5, 30] cm
D = 20 [22.5, 25] cm
E = 43 [48.5, 54] cm
F = 15.5 cm
G = 7 cm

H = 22.5 [25.5, 28] cm
I = 27.5 [28.5, 30] cm
J = 8 cm
K = 38 cm
L = 3.5 cm
M = 40 [45, 50] cm



PUNCHCARD CHART





SILVER SCENE

THE PE 1 DESIGN CONTROLLER – Part 4

As promised, this month we are going to cover reading a large pattern into the Silver Reed PE 1 Design Controller.

Maggie Dyke

By a large pattern, I mean something bigger than sixty stitches wide and more than one hundred and fifty rows long, which is what the EC 1 will knit on its own. Generally speaking, the ability to knit large patterns is what attracts people to electronic machines in the first place.

If you have upgraded from a punchcard or manual patterning machine, at first the scope of a 60 stitch by 150 row pattern area seems incredible, especially when combined with all the flexibility of the Pattern Variation Buttons. However, it doesn't take long for the hankering after something even larger to set in!

The PE 1 will, of course, do lots of other things apart from knit simply enormous patterns and we'll be covering those in the future. However, the project for this month is big patterns, so that's what we're concentrating on.

The first thing to do is draw out a large pattern. I have copied one out of the Silver Reed Electronic Pattern Book, Vol 1. The pattern I've chosen is 120 stitches wide by 247 rows long. This means that the pattern is drawn over two cards in width (two cards at 60 stitches wide each) and two cards in length (150 rows on the first card and 97 rows on the second), giving us a total of four design cards in use to make the complete pattern.

Incidentally, while I'm thinking about it I ought to mention that there are, in fact,

pre-programmed memory cards available to accompany both the electronic pattern books, containing all the patterns in the book. So, if you don't want to draw the cards yourself, but do want to knit big patterns, that is another option to consider.

Reading big patterns into the PE 1 creates absolutely no problem at all. The method is almost the same as that used for reading in a pattern which fits on to one card. The only difference is that instead of reading one card in, you need to read in all the cards containing the pattern, so that the PE 1 has all the information it needs before you start knitting. The important thing to remember is to read the cards into the PE 1 in the right sequence, so that when they are all joined up, the pattern fits together correctly.

The capacity of the PE 1 (and of the memory card) for storing patterns is over 200,000 stitches, which is the equivalent of approximately twenty design cards. If you wished, you could just make one huge pattern over twenty design cards and the PE 1 would just lick its lips and say 'that was nice, what's for breakfast?'

However many cards you use, the reading sequence is always the same. The first card you read in is the one used for the bottom left hand corner of the pattern. The second card you read in is the one directly above it. The third card, if there is one, is the one directly above that. If the length of the pattern is cov-



The pattern repeat on this sample is 120 stitches wide by 247 rows long. It's been drawn out over four design cards, which are combined by the PE 1 to make one huge pattern. The sample is 160 stitches wide and 287 rows long, just big enough to see the pattern repeat if you look at the edges.

ered by the first two cards, then the third one in the sequence is the card adjacent to card 1. I've confused myself a bit now, so I think I'll suggest you have a look at the diagrams, which will show you the sequence much more clearly than I can explain it!

The first three diagrams show how to read in different numbers of cards, depending on the length and width of the pattern. The important point is that you start at the bottom left hand corner and work all the way up to the top, then go back to the bottom of the pattern again and read to the top of the second panel. Keep repeating this until all cards are read. (This would all make much more sense if I was sitting in front of you waving my arms about to show you where the cards go!)

The important thing to remember when reading in big patterns is to make sure you tell the PE 1 everything. To use a very extreme example, let's say you were knitting a garment over two hundred needles. You want to knit a pussy cat on the 20 needles

at the left hand edge of the machine (needles 80-100) and you want to knit a dog on the right hand edge (needles 80-100 on the other side of 0). You know where you want the pattern to go SO TELL THE PE 1!

The way to tell it is to read in blank cards to fill in the needles between the two motifs. Again, a look at the diagram should explain it all to you. To incorporate blank areas into the length of the pattern, as opposed to the width, you have a choice of two options.

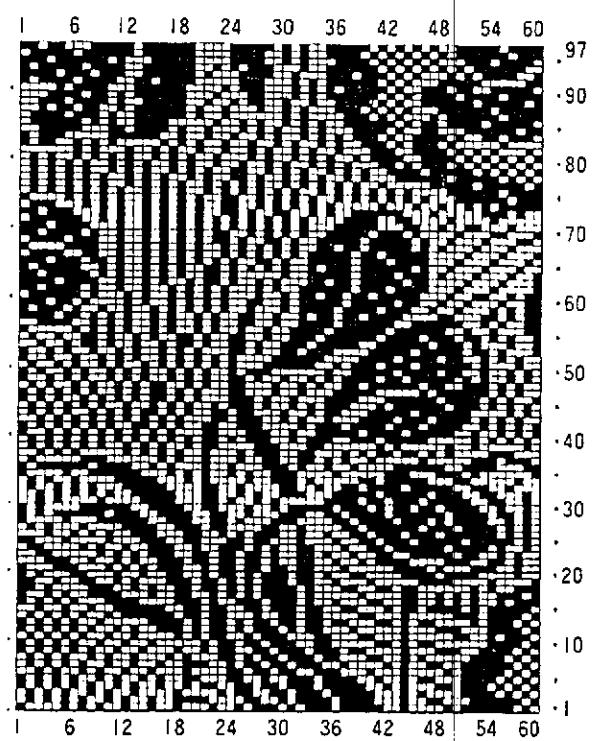
Firstly, you can read the pattern into the PE 1 using blank cards for the plain rows. The second option would be to read in the two patterns one on top of the other, putting a mark in the buzzer column to tell you when to stop the pattern and knit your plain rows.

It's tempting to move the Pattern Width Indicators if one of the cards only has pattern part way across it. RESIST THIS TEMPTATION! Once you've told the PE 1 how wide the pattern is (always at its

138-②



138-④

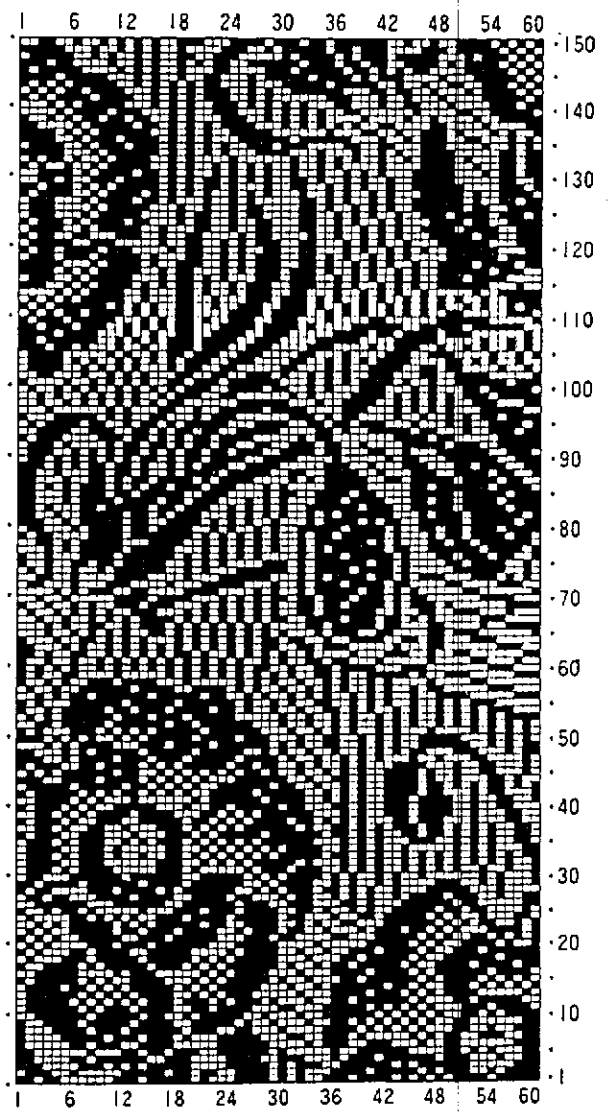


138-①



247段120目 247 rows by 120 sts.

138-③



(50%に縮少)
(Scale: 50/100)

widest point) it will sort everything out for you, so leave the Pattern Width Indicators at 0 and 60 all the time. You can still use the buzzer and instruction columns on large patterns, to remind you when you should change colour or alter one of the Pattern Variation Buttons.

Unfortunately the buzzers won't remind you when to take your library books back though, or let you know when it's time for Coronation Street (perhaps we ought to have a built-in alarm clock!) All you need to do is make sure that you put the information on the card which contains the right hand side of the pattern. You don't need to draw it out on every card.

Now that we've got a pattern bigger than 60 stitches wide, we can have a play with the left and right direction keys on the PE 1. The display screen shows 64 stitches at any one time. If the pattern is less than 64 stitches wide, the left/right direction keys just sit there doing nothing, no matter how

hard you press them. However, once you have a nice big pattern in, they leap into action and happily move the pattern from side to side. Moving the pattern with the left/right direction keys does not alter the position of the pattern on the needle bed, though. To do that, you should move the Needle 1 cam as usual.

I've just been having a rummage through my pile of magazines and there's a pattern using the PE 1 to knit a large pattern in the August 1995 issue of *Modern Machine Knitting*. Patterns of this type do tend to be rather few and far between, but do remember that as long as you match the stitch and row tensions from any Fair Isle garment, you can always substitute your own choice of stitch pattern, or otherwise use the Knit Contour.

Join me next month, when we'll be using the PE 1 to combine patterns from the memory card and from design cards.

ORDER FOR READING DESIGN CARDS INTO THE PE 1

2
1

PATTERN SIZE:
1 CARD WIDE
2 CARDS LONG

2	4
1	3

PATTERN SIZE:
2 CARDS WIDE
2 CARDS LONG

3	6	9
2	5	8
1	4	7

PATTERN SIZE:
3 CARDS WIDE
3 CARDS LONG

1	2	3	4
CAT			DOG
20 sts	160 sts	20 sts	

4 cards must be read into the PE1 to ensure the correct positioning of the cat and dog motifs

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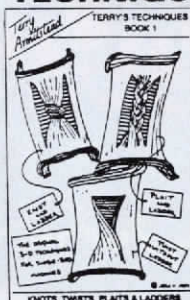
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PICTURE KNITTING

FUN WITH FAIR ISLE

This traditional knitting technique is now familiar to us all but Wendy has a few ideas on colouring and texture that will bring your designs to life and some useful tips for making them profitable.

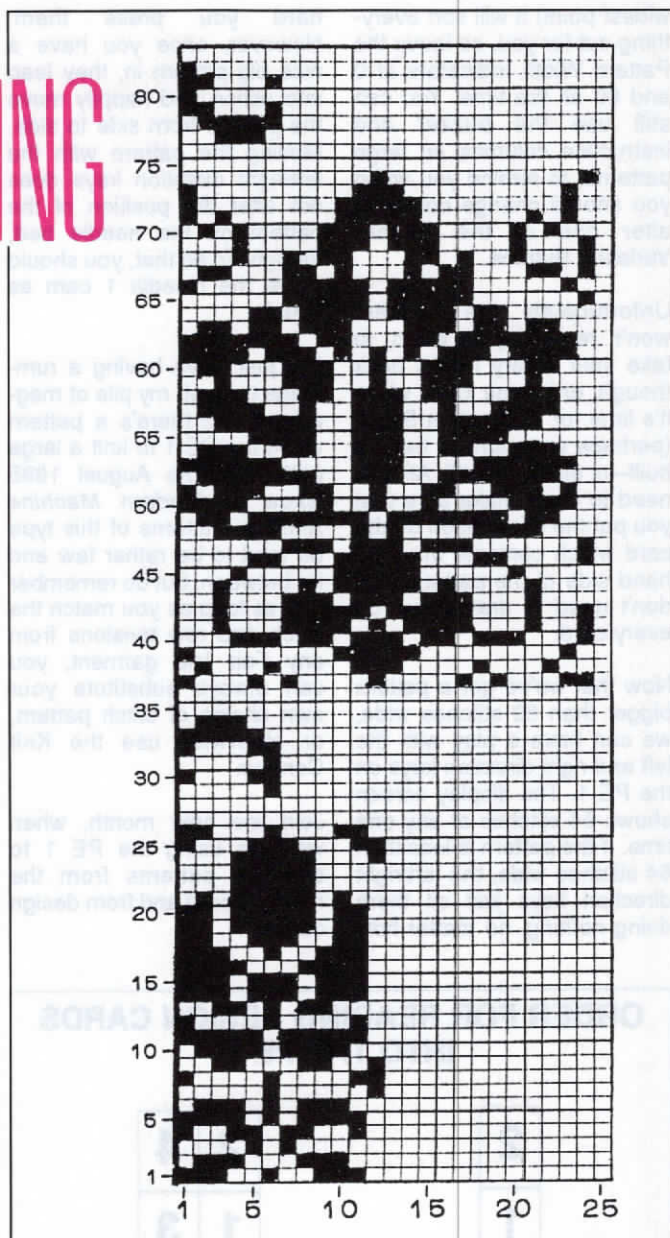
Wendy Phillips

The very first Fair Isle patterns were developed by knitters living in Fair Isle, one of the Shetland Islands. Their intricate hand knitted patterns, which were much sought after during the last century, have been copied and changed over the years. Today the term Fair Isle is used to describe most types of patterned knitting, many of which are still based on traditional folk art.

Those shown on this page were inspired

by the colourful peasant embroidery of Eastern Europe. If you look closely at this type of embroidery you will notice it is the subtle changes of colour which really bring it to life. I have copied this idea to create a similar effect. So, rather than knitting a flower, for example, in one colour, the aim is to use at least three or four tones so that the flower changes gradually from dark to light blue or perhaps from blue, through mauve, to pink. This is a great way to use up short lengths of yarn.

You can also experiment with textured yarn. Don't forget, however, that the yarns you use together must all be the same weight and washable at the same temperature. I once inadvertently used pure wool for the Fair Isle on a sweater made from synthetic yarn. After one machine wash, the pure wool had shrunk, whereas the synthetic fibre hadn't and my sweater was ruined. I never make the same mistakes twice!



WENDY'S MONEY MAKING IDEA

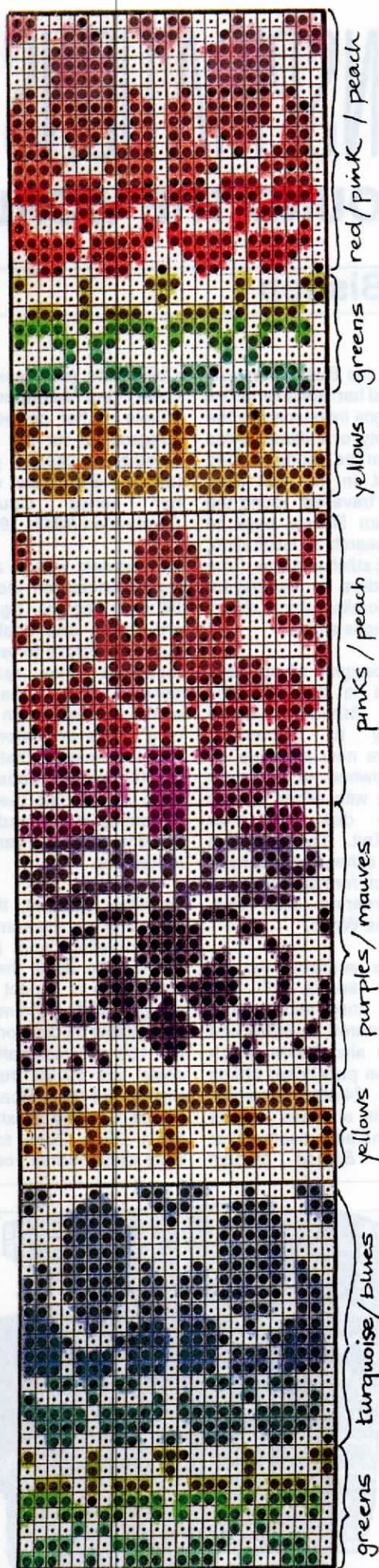
Although these colourful Fair Isle patterns will look wonderful on a black or navy sweater, why not start by making smaller items which will use up your odd lengths of yarn and, what's more, you could even make a nice profit into the bargain?

With the arrival of winter the first thing that springs to my mind is ski hats. They are quick to knit and make fashionable headgear. They are also, of course, an ideal gift for anyone going skiing. Several years ago I happened to mention to my local secondary school that I could make hats for the pupils going on the annual skiing trip. I was completely taken aback by the enthusiasm and resulting orders I received. The teacher in charge of the party was quick to realise that, with so many children from different

schools at the ski resort, if her pupils all wore the same headgear, they would be instantly recognisable. Each year after that, I contacted several schools and always used this idea to sell the hats.

Of course, not all knitters enjoy mass production. So, if you prefer making "one-off" items, why not knit personalised headgear and delight the wearer by incorporating their particular star sign into the pattern? You will find a colourful variety of "star sign" hats will prove very popular at your local craft fair or bazaar. (For all 12 signs of the zodiac see this month's book offer.)

Finally, don't forget to price your knitwear according to the time taken to produce it. Personalised items will take a lot longer to plan and make than the identical hats mass-produced for a party of school children.



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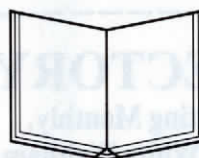
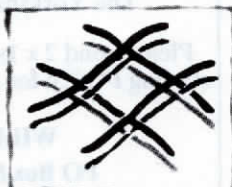
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The Fair Isle patterns shown on this page are taken from the Wendy Phillips' book, Folk and Fairisle. Together with the book, Zodiac Scarves, it will give you an invaluable source of attractive money making designs which can be used with both standard gauge and chunky machines. N.B. The designs in Wendy's books can be used by home knitters making items for sale; written permission is not required.

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INSPIRATIONS

AROUND THE WORLD

Iris Bishop

Designer Iris Bishop has just completed her latest series for us - designs influenced by the rich variety of cultural styles which can be found around the world. In the past year, she has "travelled" round the world from Russia back to India in search of inspiration, designing stitch patterns, from neat borders to flamboyant paisley scrolls, which reflect these various styles.

All the designs which have appeared in this *Machine Knitting Monthly* series (February to December, 1995), are now available on disk for owners of electronic machines with either Brother FB 100 disk drive, or DesignaKnit. The price is £5.95 for either, but you must state which format is required when ordering this disk, *Around the World*.

Disks are available too for previous series of Iris Bishop's Inspirations that have appeared in *MKM* and there are also books which include the punchcard charts for these 24-stitch designs. Full details of these can be found in the advertisement for the *Iris Bishop Design*

Collections (see inside back cover), but illustrated, are a couple of her garment style suggestions for the fox and woodland scene patterns from the September article in her series *Countryside Celebration* (MKM 1992).

Iris's newest work is an exciting departure from the familiar 24-stitch designs. Tiger, leopard, zebra and snake have inspired designs for electronic machines that really do deserve that rather overworked description "stunning". Here are astonishingly detailed animals that require all 200 needles, patterns that echo in Fair Isle the natural patterning of skin and fur and designs that use yarn floats for texture.

Definitely different, this new collection has the same beautiful drawing and intricate attention to detail that we've long come to expect of Iris's designs. Called 'Animation', it is available on disk for Brother FB 100 or DesignaKnit and costs just £7.50 from:- Iris Bishop, 64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ. Don't forget to state which format you need!



BACK

With carriage at right and using MC, cast on 88 [96, 104, 112, 120] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 22 rows. Transfer sts for st st. Set RC at 000. ** Using MT, K 60 [72, 82, 90, 98] rows. Using B, K 2 rows. RC shows 62 [74, 84, 92, 100]. Place marker at each end. Using A, K 52 [54, 58, 60, 64] rows. RC shows 114 [128, 142, 152, 164].

SHAPE SHOULDERS

Cast off 10 [11, 12, 10, 10] sts at beg of next 4 [4, 4, 6, 4] rows and 10 [11, 12, 9, 11] sts at beg of foll 2 [2, 2, 2, 4] rows. Using WY, K a few rows over rem 28 [30, 32, 34, 36] sts and release from machine.

FRONT

Work as for Back to **. Using MT, K 16 [22, 28, 32, 36] rows. Set machine to hold.

GRASS SLOPE

Push 8 [12, 16, 20, 24] Ns at left to HP, K 2 rows. * Push 8 Ns at left to HP, K 2 rows; rep from * 8 more times. Push Ns from HP to UWP.

FIRST HEDGE

Using B, K 2 rows. Push all Ns to HP. Take carriage to left.

SAND BUNKER

Push 8 [12, 16, 20, 24] Ns at left from HP to UWP. Using D, K 2 rows. ** Push 8 inside Ns from HP to UWP, K 2 rows; rep from ** 4 more times. *** Push 8 Ns at right to HP, K 2 rows; rep from *** 4 more times. Push rem 8 [12, 16, 20, 24] Ns to HP.

SECOND HEDGE

Push 48 [52, 56, 60, 64] Ns at left from HP to UWP. Using B, K 2 rows. Push Ns to HP. Take carriage to right.

WATER HAZARD

Push Ns 5 to 12 inclusive at right of centre 0 from HP to UWP. Using MC, K 1 row. Push 8 inside Ns at opposite end to carriage from HP to UWP on next 6 rows. Push rem 8 [12, 16, 20, 24] Ns at right from HP to UWP, K 1 row. * Push 8 Ns at left to HP, K 2 rows; rep from * 6 more times. Push rem 8 [12, 16, 20, 24] Ns to HP.

THIRD HEDGE

Push 64 [68, 72, 76, 80] Ns at right from HP to UWP. Using B, K 2 rows.

BACKGROUND GRASS

Push 64 [68, 72, 76, 80] Ns at right to HP. Push Ns 21 to 28 inclusive at left of centre 0 from HP to UWP. Using MC, K 1 row. Push 8 inside Ns at opposite end to carriage from HP to UWP on next 3 rows. Push rem 8 [12, 16, 20, 24] Ns at left from HP to UWP, K 1 row. ** Push 8 inside Ns from HP to UWP, K 2 rows; rep from ** 4 more times. Push rem 8 [12, 16,

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine Four Ply. (Yarn Guide No.11.)

1 x 500 g cone in Medium Green (MC).

1 x 500 g cone in Light Blue (A).

A small amount in Xmas Green (B), Emerald (C), Sand (D), Brown (E), Black (F), Royal (G), Red (H), Light Peach (I).

Twilley's Goldfingering. (Yarn Guide No.11.)

A small amount in Gold (J).

Polyester stuffing.

4 buttons (optional).

Crochet hook.

Bird button and butterfly button.

White bead.

Fabric paints (optional).

GARMENT WEIGHT

Finished garment in first size weighs 115 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Accrington, Lancashire BB5 5TU. Tel: 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.

Actual size 57 [62, 68, 73, 78] cm, 22½ [24½, 27, 29, 31] in.

Length to shoulder 33.5 [37, 40.5, 43, 46] cm, 13½ [15, 16, 17, 18½] in.

Sleeve seam 22.5 [25, 30, 32.5, 35] cm, 9 [10, 12, 13, 14] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming (except at neck edge and on golfer).
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- Work chain stitch cast-on as follows:- Using a latch tool and G, make a loop and place loop behind latch. With yarn at left of first N, bring latch tool up between first and second Ns at left and hook yarn over first N. Pull through loop. Rep along all Ns. Place loop from latch tool on last N. Push Ns to UWP.

20, 24] Ns from HP to UWP. K 1 row. Reset RC to 54 [60, 66, 70, 74]. K 6 [12, 16, 20, 24] rows. RC shows 60 [72, 82, 90, 98].

FOURTH HEDGE

Using B, K 2 rows. Place marker at each end. Using A, K 38 [36, 40, 38, 42] rows. RC shows 100

[110, 124, 130, 142].

SHAPE NECK

Push 49 [53, 57, 62, 66] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 9 [10, 11, 11, 12] rows. 30 [33, 36, 39, 42] sts. K 4 [7, 6, 10, 9] rows.

SHAPE SHOULDERS

Cast off 10 [11, 12, 10, 10] sts at beg of next and foll alt row, K 1 row.

4TH AND 5TH SIZES

Cast off [10, 11] sts at beg of next row, K 1 row.

ALL SIZES

Cast off rem 10 [11, 12, 9, 11] sts. With carriage at left, push 39 [43, 47, 50, 54] Ns at left from HP to UWP and finish to correspond with first side, reversing shaping. Push rem 28 [30, 32, 34, 36] Ns from HP to UWP. Push 8 [10, 10, 13, 13] adjacent Ns at left and right from NWP to WP. 44 [50, 52, 60, 62] Ns. Pick up 8 [10, 10, 13, 13] sts along each side of neck and place on to empty Ns. Using A, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using A, cast on 46 [48, 52, 54, 58] sts at centre of machine in 1x1 rib. Work as for Back from * to **. Using MT, shape sides by inc 1 st at each end of next and every foll 4th [4th, 5th, 5th, 5th] row until there are 78 [82, 88, 90, 96] sts. K 9 [15, 14, 24, 29] rows. RC shows 70 [80, 100, 110, 120]. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

LARGE TREE (APPLIQUÉ)**ROOTS**

* Using E, cast on 3 sts by hand. Set RC at 000. Using MT-1, K 10 [12, 14, 16, 18] rows. Push Ns to HP *. Set machine to hold. Rep from * to * 4 more times.

TRUNK

Push 10 Ns to WP. With carriage at right and using a treble transfer tool, transfer the 5 roots on to the 10 Ns, overlapping the sts where necessary. Set RC at 000. Using MT-1 and E, K 34 [38, 42, 46, 48] rows.

LEAVES

Insert card and lock on first row. Take carriage across twice without knitting. Using MC, cast on 6 sts at beg of next row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Cast on 6 sts at beg of next row. 22 sts. Inc 1 st at each end of next and every foll alt row until there are 28 [30, 32, 34, 36] sts. K 10 [10, 12, 12, 14] rows.

1ST SIZE

Dec 1 st at each end of next row.

2ND, 3RD, 4TH AND 5TH SIZES

Dec 1 st at each end of next and

54 ▶





every foll alt row until 26 sts rem.

ALL SIZES

K 1 row. Dec 1 st at left edge of next foll 2 alt rows. Cast off 2 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at left edge, K 2 rows. Dec 1 st at each end of next 3 rows. Cast off 2 sts at beg of next 2 rows. Cast off rem 6 sts. Steam tree lightly to unroll the edges of the trunk and to slightly curve the straight sides of the top. Leave to dry. Swiss dam a few sts in E where trunk meets leaves, to remove straight line.

PADDING FOR TRUNK

Using E, cast on 10 sts by hand. Set RC at 000. Using MT-1, K 34 [38, 42, 46, 48] rows. Cast off. Allow to roll.

SMALL TREE (APPLIQUÉ)

Using E, cast on 5 sts by hand. Set RC at 000. Using MT-1, K 10 [10, 10, 12, 14] rows. Using C, cast on 4 sts at beg of next row and 2 sts at beg of next row. 11 sts. Inc 1 st at each end of next 3 [3, 4, 5, 6] rows. K 2 [2, 3, 4, 5] rows. Dec 1 st at each end of next 3 [3, 4, 5, 6] rows. 11 sts. K 2 [2, 3, 4, 5] rows. Cast on 2 sts at beg and inc 1 st at end of next row. K 2 rows. Dec 1 st at each end of next 3 rows. Cast off 3 sts at beg of next 2 rows. Cast off rem 2 sts. Steam tree lightly to unroll the edges. Leave to dry. Swiss dam a few sts in E where trunk meets leaves to remove straight line. Add leaves with embroidery or fabric paint if required.

FLAG (APPLIQUÉ)

Using H, cast on 5 sts by hand. Using MT-1, K 6 rows. Dec 1 st at beg of next 4 rows. Fasten off rem st. Steam press flat. Leave to dry.

EMBROIDERY AND APPLIQUÉ

Using the photograph as a guide, sew tree roots in position. Place rolled up padding under the tree trunk and sew trunk in place. Put a small amount of stuffing under the top of the tree and sew in position. Sew trunk of small tree in position. Stuff top of tree lightly and sew in position. Using E and chain stitch, embroider flag post. Sew cast on edge of flag to top of post. Using F, Swiss dam a few sts at base of post to represent the hole. Sew small bead near to hole. Embroider or fabric paint the birds in the sky. Sew on bird and butterfly buttons.

NECKBAND

Join right shoulder seam. Push 72 [80, 84, 94, 98] Ns to WP. With K side facing, pick up 44 [50, 52, 60, 62] sts around front neck and 28 [30, 32, 34, 36] sts across back neck and place on to Ns. Unravel WY. Set RC at 000.

Using MT and A, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 18 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MAKING UP

Join left shoulder and neckband seam or, if an opening is required, join 1 cm, ½ in of shoulder. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in A. Set in sleeves between markers. Join side and sleeve seams.

SHOULDER OPENING

Using A, work 2 rows of double crochet along left back shoulder and 2 rows of double crochet along left front shoulder, making 4 button loops in second row. Sew on buttons to correspond.

GOLFER TOY

LEGS, BODY, HEAD AND CAP

Push 13 Ns at left of centre 0 to WP. * With carriage at right and using MT-1 and F, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 15 rows *. Push Ns to HP. Push 13 Ns at right of centre 0 to WP. Rep from * to *. Push Ns at left from HP to UWP. 26 Ns. K 3 rows. Using H, K 10 rows. Counting from each end, transfer the 7th st on to 6th N. Leave empty Ns in WP. K 2 rows. Push all Ns to UWP. Using a 12 cm, 5 in length of I, weave over and under Ns to make a gathering thread. Using I, K 6 rows. Push 7 Ns at left and right to HP. Cont on centre 12 sts. Using H, K 1 row. Push 1 N at carriage end to HP on next 6 rows. Push 1 N at carriage end from HP to UWP on next 6 rows. Pick up sts from first row knitted in H and place on to corresponding Ns. Break yam. Push Ns from HP to UWP. Using H, K 8 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-5, K 1 row. Break off yam, leaving a long end. Thread end through sts and release from machine.

HANDS AND ARMS

(KNITTED IN ONE PIECE)

Push 15 Ns to WP. With carriage at right and using MT-1 and I, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 3 rows. Using H, K 29 rows. Using I, K 4 rows. Break off yam, leaving a long end. Thread end through sts and release from machine.

GOLF CLUB

Using F, cast on 5 sts by hand. Set RC at 000. Using MT-1, K 20 rows. Push 3 Ns at both sides from NWP to WP. Using J, cast on by hand over all 11 Ns. K 2 rows. Cast off. Allow shaft to roll tightly and join seam. Fold part knitted in J in half and join edges. Bind shaft tightly with a length of F.

GOLF CLUB BAG

Push 12 Ns to HP. Cast on using chain stitch method. Set RC at 000. K 3 rows. Push all Ns to UWP. Using a 30 cm, 12 in length of G, weave over and under Ns to make a gathering thread. K 16 rows. Place marker at each end. K 3 rows. Pick up sts from marked

row and place on to corresponding Ns. K 2 rows. Transfer every alt st on to adjacent N. Push empty Ns to NWP. Using MT-5, K 1 row. Break off yam, leaving a long end. Thread end through sts and release from machine. Draw up cast off end tightly and join seam. Draw up gathering thread at top of bag and use ends to make shoulder strap.

MAKING UP

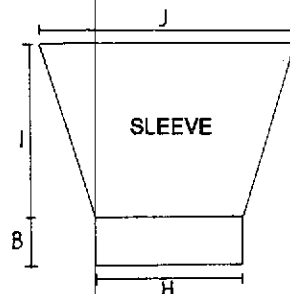
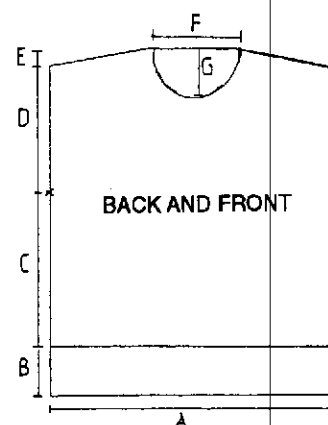
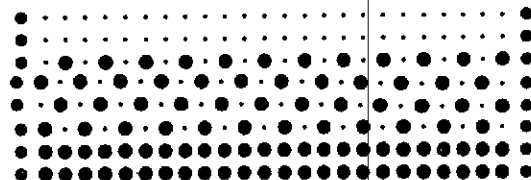
On wrong side, draw up cast on thread and join inside legs and back body seam. Put gathering threads to right side and join head and cap seam. Turn to right side. Stuff legs and lower body. Put latch tool through eyelets in body and pull half of hand/arm through body. Stuff rest of body, head and cap. Pull up thread at neck and top of cap and secure. Draw up thread at hands and secure. Allow sides of arms to roll inwards. Push a small amount of stuffing between the rolls and sew rolls together. Secure arms in eyelets. Sew shaft of club to hands. Sew strap of bag to shoulder. Add features with fabric paint or embroider. Sew golfer to front of sweater.

Maggie Andrews delights in designing these imaginative jumpers for children. Last month she dreamt up two snowscene designs for us and others are available in pattern books such as the Toybox Sweater Collection and Wildlife Park. Our instructions give the option of a shoulder opening, since small children often object to having jumpers with tight necks pulled over the head. However, in her own patterns, Maggie uses a method which she assures us produces a neckline that will go comfortably over even an adult head.

She also has a book of Mascot Dolls to knit for adult or child with a particular job or interest and Beautiful Babies - little garments plus tiny ones for the premature baby.

These books cost £3.99 each from wool shops or £4.50 by post from Maggie Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ. Send her a SAE for an illustrated catalogue of the complete pattern range.

PUNCHCARD CHART



A = 29 [32, 34.5, 37, 40] cm
B = 5 cm
C = 15.5 [18.5, 21, 23, 25] cm
D = 13 [13.5, 14.5, 15, 16] cm
E = 1.5 [1.5, 1.5, 2, 2] cm
F = 9 [10, 10.5, 11, 12] cm
G = 5 [6, 6, 7.5, 7.5] cm
H = 15 [16, 17, 18, 19] cm
I = 17.5 [20, 25, 27.5, 30] cm
J = 26 [27, 29, 30, 32] cm

Coming next month!

FREDDIE FROG (see page 53)

The pattern will appear in our February issue.

Designed by

HIGHLAND LASSIE

8

Ruth Cox

DOLL HEAD

Push 47 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using A, K 1 row. Push empty Ns back to WP. K 1 row. Set RC at 000. K 36 rows.

BODY

Using B, K 34 rows. Transfer centre st on to adjacent N and push empty N to NWP. Set carriage to hold. Push 23 Ns at left to HP and cont on rem sts.

FIRST LEG

* Set RC at 000. Using A, K 20 rows. Using C, K 8 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. K 16 rows.

FOOT

Using B, K 2 rows. Cast off 11 sts at beg of next row. 12 sts. K 20 rows.

SHAPE HEEL

Push 1 N at opposite end to carriage to HP on next 8 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 8 rows. K 2 rows. Cast off *.

SECOND LEG

With carriage at left, push Ns from HP to UWP. Work as for First Leg from * to *, reversing shaping.

ARMS (KNIT 2)

Push 17 Ns to WP. Using A, quick cast-on. Set RC at 000. K 18 rows. Using D, K 4 rows. Transfer every alt st on to adjacent N, leave empty Ns in WP. K 4 rows. Make a hem by placing loops of first row worked in D on to corresponding Ns. K 14 rows. Transfer alt sts. K 1 row. Thread off. Pull up cast-on yarn, secure and join seam.

BLOUSE FRONT

Push 21 Ns to WP. Using D, cast on using e-wrap method. Set RC

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply yarn (Yarn Guide No.11.) in Peach (A), Black (B), Red (C), White (D), Gold (E), Blue (F), Grey (G) and Pink (H). Oddment of double knitting yarn (Yarn Guide No.14.) in Brown (DK). Polyester stuffing. A small amount of blue felt. Narrow ribbon. UHU clear adhesive.

WEIGHT

Finished weight 110 g.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Doll stands approximately 30 cm, 12 in high.

TENSION

We used tension dial setting 6 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

- We used knit side of knitting as right side.
- When shaping in HP, always take yarn around first inside N in HP to prevent a hole forming.
- 'E-Wrap' means use closed-edge method of casting on.
- 'Thread off' means break yarn, then thread end through sts and release from machine.
- 'Transfer alt sts' means transfer every alt st on to adjacent N and push empty Ns back to NWP.
- 'Latch off' means, beginning at opposite end to carriage, lift end st into hook of latch tool, push st behind latch, lift second st into hook of latch tool and pull through first st. Continue in this way to end of row, pulling yarn through last st to secure.

at 000. K 7 rows. Transfer alt sts. K 1 row. Latch off.

KILT

Push 84 Ns to WP. Arrange Ns as follows:- For flat front section (23 Ns) - starting at right edge, leave 2 Ns in WP, push next N to NWP. * Leave next 4 Ns in WP. Push next N to NWP. Rep from * 3 more times.

For pleated back section (61 Ns) - leave next N in WP, push next and every foll alt N back to NWP. Using WY, cast on and K a few rows. Set RC at 000. Using C, K 27 rows. Using MT+2, K 1 row. Using MT, K 2 rows. ** K 1 row E, 4 rows C, 1 row F and 4 rows C. Rep from ** once more. K 1 row E and 4 rows C. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. Using B, K 10 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. K 1 row. Latch off.

BERET

Push 61 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Using MT-1 and C, K 10 rows.

Push empty Ns back to WP. Make a hem by placing loops of first row worked in C on to empty Ns. Unravel WY when work is completed. Using MT and B, K 4 rows. Using MT+2, K 4 rows. Using MT+4, K 4 rows. Using MT+2, K 4 rows. Using MT, K 8 rows. Transfer alt sts. Using MT-1, K 4 rows. Using C, K 4 rows. Thread off. Pull up yarn, secure and join seam. To form bobble, wind a length of B around last row worked in B. Pull tightly and fasten off.

HAIR

Push 91 Ns to WP. Leaving 2 Ns at each side and centre 3 Ns in WP, push rem Ns from WP back to NWP. Using DK, cast on using e-wrap method across all Ns in WP. Set RC at 000. Using MT-2, K 49 rows. Cast off all sts across gaps behind gate pegs.

MAKING UP

Fold up foot section and join back and side of foot seams. Join inside leg and back seam. Stuff firmly, moulding feet, legs and so on as you work. Thread matching yarn through first row knitted in A. Remove WY. Pull up yarn at top of head and secure. Bind a length of A several times around neck,

pull up and tie to secure. Sew ends into doll. Make a few stitches at crotch for added strength. Stuff arms. Pull up cast-off yarn and secure. Hold each arm to side of doll, pin and sew where top 1.5 cm, 1/2 in of sleeve touches body.

On outside (striped side) of kilt and beginning at first 'ladder' formed by empty N, using F, embroider a line of chain stitches down ladder, starting at edge of fold (hem). Using E, embroider a line of chain stitches down next ladder. Cont in this manner until 5 ladders have been embroidered. Join side seam. Sew kilt to doll.

Fold blouse in half and join 'latch-off' row. Sew to front of doll. Using G, embroider french knots for buttons on front of kilt to represent kilt pin and embroider buckles on shoes.

Using the template, cut out eyes from felt. Mark position of eyes 14 rows above neck and, leaving five clear stitches in between, glue felt circles in position. Using D, make a stitch from centre to top right of each eye. Mark position of mouth seven rows above neck and, leaving three stitches between and using H, embroider a 'V' shape. Using two lengths of A together, make a French knot for nose eleven rows above neck.

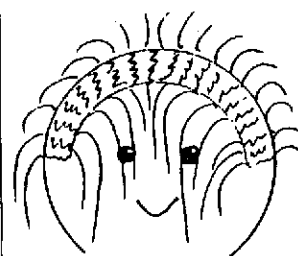
With K side of hair uppermost, pin centre knitted section to frame top half of face - one half of knitted hair piece is now over face. Stitch in position along knitted section. Fold front of hair over on to back - the hair is now doubled. Using DK, tie hair in a bunch at back, stitch around bunch. Trim off the knitted stitches at end of hair. Sew beret to head.

Ruth Cox of Pippin Designs specialises in designing patterns to help you make unusual dolls and novelty items that appeal to all age groups. They are quickly and easily made from small amounts of yarn - ideal for presents, charities and craft stalls.

If you are interested and would like some more details, please send a SAE to:-

Pippin Designs
22 Clifton Road
Dunstable
Bedfordshire LU6 1LU.

EYE
ACTUAL SIZE



PLACING HAIR PIECE ON HEAD

BACK

With carriage at right and using MC, cast on 88 [96, 104, 112, 120] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 22 rows. Transfer sts for st st. Set RC at 000 **. Using MT, K 60 [72, 82, 90, 98] rows. Using B, K 2 rows. RC shows 62 [74, 84, 92, 100]. Place marker at each end. Using A, K 52 [54, 58, 60, 64] rows. RC shows 114 [128, 142, 152, 164].

SHAPE SHOULDERS

Cast off 10 [11, 12, 10, 10] sts at beg of next 4 [4, 4, 4, 4] rows and 10 [11, 12, 9, 11] sts at beg of foll 2 [2, 2, 2, 4] rows. Using WY, K a few rows over rem 28 [30, 32, 34, 36] sts and release from machine.

POCKET LINING

Using D, cast on 15 sts by hand. Set RC at 000. Using MT, K 20 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. Using MT, K 12 [18, 24, 28, 32] rows. Using B, K 2 rows. Set machine to hold.

PLOUGHED FIELD

Push 80 [84, 88, 92, 96] Ns at left to HP. Cont in stripes of two rows F and 2 rows E, K 2 rows. * Push 8 inside Ns from HP to UWP, K 2 rows; rep from * 8 more times. Push rem 8 [12, 16, 20, 24] Ns from HP to UWP, K 2 rows.

FIRST HEDGE (WITH POCKET)

Using B, K 2 rows.

PLACE POCKET LINING

Using a length of B, cast off sts 5 to 17 inclusive at right of centre 0. With P side of pocket lining facing, replace sts on to Ns 4 to 18 inclusive at right of centre 0. Unravel WY. Push all Ns to HP. Take carriage to left.

LETTUCE FIELD

Push 8 [12, 16, 20, 24] Ns at left from HP to UWP. Using C, K 2 rows. ** Push 8 inside Ns from HP to UWP, K 2 rows; rep from ** 4 more times. *** Push 8 Ns at right to HP, K 2 rows; rep from *** 4 more times. Push rem 8 [12, 16, 20, 24] Ns to HP.

SECOND HEDGE

Push 48 [52, 56, 60, 64] Ns at left from HP to UWP. Using B, K 2 rows. Push Ns to HP. Take carriage to right.

OIL SEED RAPE FIELD

Push Ns 5 to 12 inclusive at right of centre 0 from HP to UWP. Using D, K 1 row. Push 8 inside Ns at opposite end to carriage from HP to UWP on next 6 rows. Push rem 8 [12, 16, 20, 24] Ns at right from HP to UWP, K 1 row. * Push 8 Ns at left to HP, K 2 rows; rep from * 6 more times. Push remaining 8 [12, 16, 20, 24] Ns to HP.

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine Four Ply. (Yarn Guide No.11.)

1 x 500 g cone in Medium Green (MC).

1 x 500 g cone in Light Blue (A).

A small amount in Dark Green (B), Light Green (C), Yellow (D), Brown (E), Sand (F), Mink (G), Sugar Pink (H), Medium Pink (I), Light Grey (J) and Orange (K).

Polyester Stuffing.

4 buttons (optional).

Crochet hook.

Fabric paints (optional).

Bird button and butterfly button from:— Incomparable Buttons, April Cottage, Nags Head Lane, Great Missenden, Buckinghamshire HP16 0HG. A catalogue is available.

GARMENT WEIGHT

Finished garment in first size weighs 115 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:— F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.

Actual size 57 [62, 68, 73, 78] cm, 22½ [24½, 27, 29, 31] in.

Length to shoulder 33.5 [37, 40.5, 43, 46] cm, 13½ [15, 16, 17, 18½] in.

Sleeve seam 22.5 [25, 30, 32.5, 35] cm, 9 [10, 12, 13, 14] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming — except at neck edge.

d) On Brother electronic machines, place pattern over centre 0.

e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

f) Use diagrams and punchcard chart given for Pattern 7.

THIRD HEDGE

Push 64 [68, 72, 76, 80] Ns at right from HP to UWP. Using B, K 2 rows.

BACKGROUND FIELD

Push 64 [68, 72, 76, 80] Ns at right to HP. Push Ns 21 to 28 inclusive at left of centre 0 from HP to UWP. Using MC, K 1 row. Push 8 inside Ns at opposite end to carriage from HP to UWP on next 3 rows. Push rem 8 [12, 16,

20, 24] Ns at left from HP to UWP, K 1 row. ** Push 8 inside Ns from HP to UWP, K 2 rows; rep from ** 4 more times. Push rem 8 [12, 16, 20, 24] Ns from HP to UWP, K 1 row. Reset RC to 54 [60, 66, 70, 74]. K 6 [12, 16, 20, 24] rows. RC shows 60 [72, 82, 90, 98].

FOURTH HEDGE

Using B, K 2 rows. Place marker at each end. Using A, K 38 [36, 40, 38, 42] rows. RC shows 100

[110, 124, 130, 142].

SHAPE NECK

Push 49 [53, 57, 62, 66] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 9 [10, 11, 11, 12] rows. 30 [33, 36, 39, 42] sts. K 4 [7, 6, 10, 9] rows.

SHAPE SHOULDER

Cast off 10 [11, 12, 10, 10] sts at beg of next and foll alt row, K 1 row.

4TH AND 5TH SIZES

Cast off [10, 11] sts at beg of next row, K 1 row.

ALL SIZES

Cast off rem 10 [11, 12, 9, 11] sts. With carriage at left, push 39 [43, 47, 50, 54] Ns at left from HP to UWP and finish to correspond with first side, reversing shaping. Push rem 28 [30, 32, 34, 36] Ns from HP to UWP. Push 8 [10, 10, 13, 13] adjacent Ns at left and right from NWP to WP. 44 [50, 52, 60, 62] Ns. Pick up 8 [10, 10, 13, 13] sts along each side of neck and place on to empty Ns. Using A, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using A, cast on 46 [48, 52, 54, 58] sts at centre of machine in 1x1 rib. Work as for Back from * to **. Using MT, shape sides by inc 1 st at each end of next and every foll 4th [4th, 5th, 5th, 5th] row until there are 78 [82, 88, 90, 96] sts. K 9 [15, 14, 24, 29] rows. RC shows 70 [80, 100, 110, 120]. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

TREE (APPLIQUÉ)**ROOTS**

* Using G, cast on 3 sts by hand. Set RC at 000. Using MT-1, K 6 [6, 8, 8, 10] rows. Push Ns to HP *. Set machine to hold. Rep from * to * twice more.

TRUNK

Push 6 Ns to WP. With carriage at right and using a treble transfer tool, transfer the three roots on to the 6 Ns, overlapping the sts where necessary. Set RC at 000. Using MT-1 and G, K 20 [24, 28, 32, 34] rows.

LEAVES AND BLOSSOM

Insert card and lock on first row. Take carriage across twice without knitting. Using C, cast on 3 sts at beg of next row. Release card and cont in Fair Isle with C in feeder 1/A and H in feeder 2/B. Cast on 3 sts at beg of next row.

12 sts. Inc 1 st at each end of next and every foll alt row until there are 18 [20, 22, 24, 26] sts. K4 [6, 8, 10, 12] rows.

1ST SIZE

Dec 1 st at each end of next row.

2ND, 3RD, 4TH AND 5TH SIZES

Dec 1 st at each end of next and every foll alt row until 16 sts rem.

ALL SIZES

K 1 row. Dec 1 st at left edge of next and foll 2 alt rows. Cast off 2 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at left edge, K 2 rows. Dec 1 st at each end of next 2 rows. Cast off rem 2 sts. Steam tree lightly to unroll the edges of the trunk and to slightly curve the straight sides of the top. Leave to dry. Swiss dam a few sts in G where trunk meets leaves to remove straight line. Swiss dam a few random sts in I and MC on top of tree or use fabric paints.

PADDING FOR TRUNK

Using G, cast on 6 sts by hand. Set RC at 000. Using MT-1, K 20 [24, 28, 32, 34] rows. Cast off. Allow to roll.

EMBROIDERY AND APPLIQUE

Using the photograph as a guide, sew tree roots in position. Place rolled-up padding under tree trunk and sew trunk in place. Put a small amount of stuffing under the top of the tree and sew in position. Using MC and B, embroider groups of straight sts along the skyline for bushes. Using MC, B and G, make a twisted cord and backstitch along lower edge of the ploughed field. Catch down pocket lining on inside and secure ends of pocket top. Sew on bird and butterfly buttons.

NECKBAND

Join right shoulder seam. Push 72 [80, 84, 94, 98] Ns to WP. With K side facing, pick up 44 [50, 52, 60, 62] sts around front neck and 28 [30, 32, 34, 36] sts across back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and A, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 18 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MAKING UP

Join left shoulder and neckband seam or, if an opening is required, join 1 cm, 1/2 in of shoulder. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in A. Set in sleeves between markers. Join side and sleeve seams.

SWEATER WITH SHOULDER OPENING

Using A, work 2 rows of double crochet along left back shoulder and 2 rows of double crochet along left front shoulder, making 4 button loops in 2nd row. Sew on buttons to correspond.

RABBIT TOY

LEGS, BODY, HEAD AND EARS
Push 10 Ns at left of centre 0 to WP. * With carriage at left and using MT-1 and J, make a woven/automatic closed-edge cast-on. Carriage is at right.

Set RC at 000. K 10 rows *. Push 10 Ns to HP. Push Ns at right of centre 0 to WP. Rep from * to *. Push Ns at left from HP to UWP. 20 Ns. K 9 rows. RC shows 19. Counting from each end, transfer the 5th st on to 6th N, leaving empty Ns in WP. K 1 row. ** Push all Ns to UWP. Using a 12 cm, 5 in length of J, weave over and under Ns to make a gathering thread **.

K 10 rows. RC shows 30. Rep from ** to **. Push 10 Ns at left of centre 0 to HP. Cont on rem sts at right for first ear. K 10 rows. Break off yarn, leaving a long end. Thread end through sts and release from machine. Push Ns at left from HP to UWP and finish to correspond with first ear.

HANDS AND ARMS (KNITTED IN ONE PIECE)

Push 10 Ns to WP. With carriage at right and using MT-1 and J, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 25 rows. Break off yarn, leaving a long end. Thread end through sts and release from machine.

LETTUCE

Push 25 Ns to WP. With carriage at right and using MT-1 and MC, make a woven/automatic closed-edge cast-on. Carriage is at left. K 1 row. Using MT+3, K 1 row. Cast off with a latch tool. Draw up cast-on end and secure.

CARROT

Push 3 Ns to WP. With carriage at right and using MT-1 and K, make a woven/automatic closed-edge cast-on. Carriage is at left. K 6 rows. Break off yarn, leaving a long end. Thread end through sts and release from machine. Draw up ends and secure. Join seam.

MAKING UP

On wrong side, draw up cast-on thread and join inside leg and back body seams. Put gathering threads to right side and join head seam. Turn to right side. Stuff legs and lower body. Put latch tool through eyelets in body and pull half of hand/arm through body. Stuff the rest of body and head. Pull up thread at neck and top of head and secure. Draw up thread at top of ears and join ear seams. Draw up thread at hands and secure. Allow sides of arms to roll inwards. Push a small amount of stuffing between the rolls and sew rolls together. Secure the arms in the eyelets. Embroider eyes, nose and mouth or use fabric paint. Sew lettuce to the rabbit's hand. Using MC, sew a small tassel to carrot and sew carrot to rabbit's hand. Put the rabbit in pocket.



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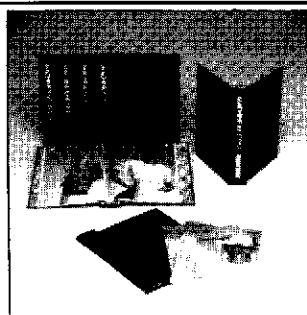
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TEACH-IN

SCALLOPED HEMS

This month I'm continuing my exploration of hems and welts, with scalloped versions. The scallops are produced by tucking selected needles.

Ann Kite

For this month's scallops, you don't use a punchcard or electronic programme. The tucking is done by hand selecting the needle to be tucked to holding position and setting the carriage to hold. When the required number of rows/tucks have been knitted, the holding levers are returned to knit and the holding/tucking needles knitted back to working position.

Using this method, it is possible to knit more tucks before knitting off, than you can when tucking using a punchcard or electronic programme with the needles remaining in the working position. The extra tucks increase the scalloped effect. You can vary the depth of the hem, the depth of the scallop and the frequency of the scallop.

I found when knitting these hems and welts that I had to watch the needles at either-side of the tucking needles to make sure they knitted correctly, particularly on the fifth and sixth tucking rows and the row where the needles were knitted back from holding position.

Swatch 4 was particularly difficult to knit, so I reduced the number of rows tucked to make it easier. In addition, I found when knitting the double bed versions, that the needles at the edges, those outside the outermost holding needles, tended to knit incorrectly. This was cured by using a wire hanger with a small ribber weight at each edge. I've written the knitting sequences out as a series of tables.

Now let's look at some of the details of the single bed hems. Notice that the fold row is generally knitted at a tension three whole numbers higher than the body of the hem. I've done this to give a crisp edge which will emphasise the scallop. The row knitted after turning up the hem is also knitted at a looser tension than main tension. This minimises the usual tendency of hems to curl to the knit side.

You can also emphasise the scallop by knitting the fold row and one row before and after the fold row, in a different-colour. I've done this on Swatch 2. I think it would also be interesting, when knitting this swatch, to try knitting the row after turning up the hem, plus maybe the following one, in the same contrasting colour as the fold row, to emphasise the reverse scallop effect where the hem is picked up. With Swatch 1, you could also try knitting the entire hem in a contrasting colour.

Now for the double bed versions. All the samples are based on a 1x1 rib, knitted in a medium yarn, but you could also knit them in a fine yarn using a full needle rib arrangement. The tucking takes place on only one of the needle beds. However, because you are knitting on two beds, the resulting welt has a right side and a wrong side.

For my samples, I tucked on the main bed. After finishing the welt and transferring all

the stitches to the main bed, the right side of the welt was on the same side of the fabric as the plain side of the subsequent stocking stitch.

If the right side of the main fabric is to be the purl side, then the tucking, while knitting the welt, should be carried out on the ribber.

Knitting pairs of tucks, as shown in Swatch 4, has the effect of making the edge more curvy. Notice that the two tucking/holding needles are on the same bed.

As with the single bed hems, the edges can be emphasised, if you wish, by knitting the zig-zag and circular rows in a contrasting colour as in Swatch 5.

PLANNING

When planning your knitting, you should consider the number of stitches required for the garment piece, the frequency of the scallop and the number of needles used for the knitting – though don't adjust these too dramatically, or you'll end up with a different size!

You should plan on knitting a number of complete scallops plus an extra two stitches for seaming. Arrange the scallops so that you get a half scallop at each edge of the knitting, plus one of the seaming stitches. When finishing your garment, mattress stitch the hems at the side seams for a neat continuous line of scallops.

When using effects like these, you must try them out on swatches – both the knitting and the finishing – before using it on your garment pieces, to ensure that you are going to get the result you are hoping for!

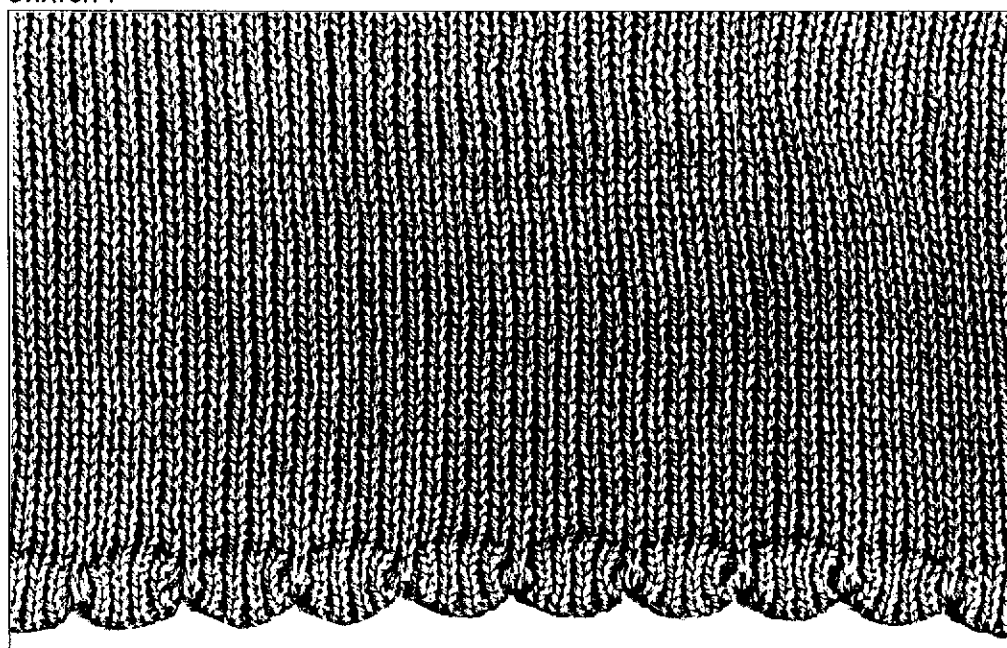
FINISHING

Like any knitting, these hems and welts have to be finished correctly to get the full effect of the scalloped edging. Single bed hems should be steamed or pressed according to the type of yarn used. The double bed versions should be steamed but not pressed.

KNITTING SEQUENCES FOR SINGLE BED HEMS

Numbers given in round brackets () are for chunky gauge machines.

SWATCH 1



SWATCH 1

1. Cast on with waste yarn and knit 8 (6) rows.
2. Knit one row with nylon cord.
3. Change to main yarn. Knit one row at MT.
4. Bring every 5th (4th) needle to holding position and set the carriage to hold. Knit 6 (4) rows at MT-1.
5. Set carriage to knit back holding needles and knit one row at MT+2.
6. Repeat Step 4.
7. Set carriage to knit back holding needles and knit one row at MT-1.
8. Pick up stitches from first row knitted in main yarn and place on to needles. Knit one row at MT-1.
9. Continue knitting at MT.

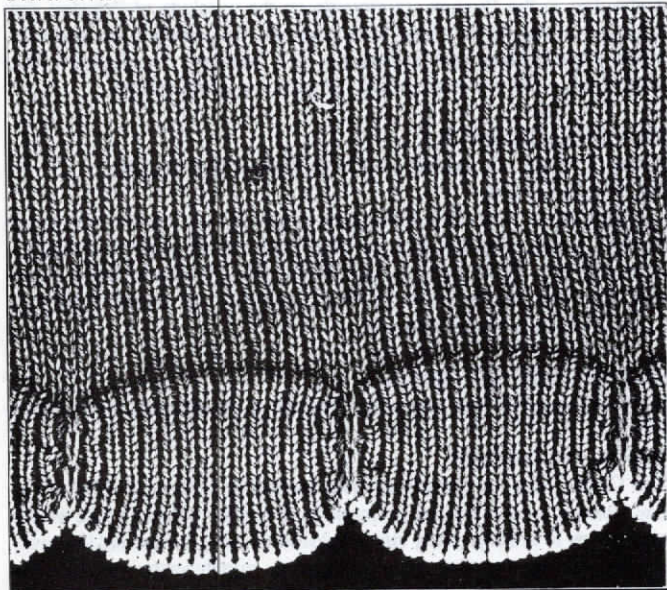
SWATCH 2

- Steps 1, 2 and 3 as Swatch 1.
4. Bring every 15th (10th) needle to holding position and set the carriage to hold.
 5. Knit 6 (4) rows at MT-1.
 6. Set carriages to knit back holding needles and knit one row at MT-1.
 7. Repeat Steps 4, 5 and 6 and then Step 4 again.
 8. Knit 5 (3) rows at MT-1.
 9. Knit one row at MT-1 in contrasting colour.
 10. Set carriages to knit back holding needles and knit one row at MT+2 in contrasting colour.
 11. Repeat Steps 4 and 9.
 12. Change to main colour and repeat Steps 8 and 6.
 13. Repeat Steps 4, 5 and 6 twice.
 14. As Steps 8 and 9 of Swatch 1.

KNITTING SEQUENCES FOR DOUBLE BED WELTS

Numbers given in round

SWATCH 2



brackets () are for chunky gauge machines.

All the samples are knitted on a 1x1 needle arrangement and using a medium yarn. Tension settings are for guidance only. Adjust to give the effect you require.

SWATCH 3

1. Knit zig-zag row and three circular rows (1½ circles) at Tension O (Tension R).
2. Knit one row 1x1 rib at Tension 2.
3. Bring every 5th (4th) needle on the main bed to holding position and set the main carriage to hold.
4. Knit 6 (5) rows at Tension 2.
5. Set main carriage holding levers to knit and knit sufficient rows of 1x1 rib at Tension 2 to give required depth of welt.

SWATCH 4

1. Knit zig-zag row and three circular rows (1½ circles) Tension O (Tension R).
2. Knit one row 1x1 rib at Tension 2.
3. Bring every 5th (4th) and 6th (5th) needle on the main bed to holding position and set the main carriage to hold.
4. Knit 5 (4) rows at Tension 2.
5. Set main carriage holding levers to knit and knit sufficient rows of 1x1 rib at Tension 2 to give required depth of welt.

SWATCH 5

1. Knit zig-zag row and circular rows (1½ circles) at Tension O (Tension R) using contrasting yarn.
2. Change to main yarn and knit one row at Tension 2.
3. Bring every 8th (6th) needle on the main bed to holding

position and set the main carriage to hold.

4. Knit 6 (5) rows at Tension 2.
5. Set main carriage holding levers to knit, then knit one

row at Tension 2.

6. Repeat Steps 3, 4 and 5 twice more.
7. Transfer stitches to main bed and continue knitting.

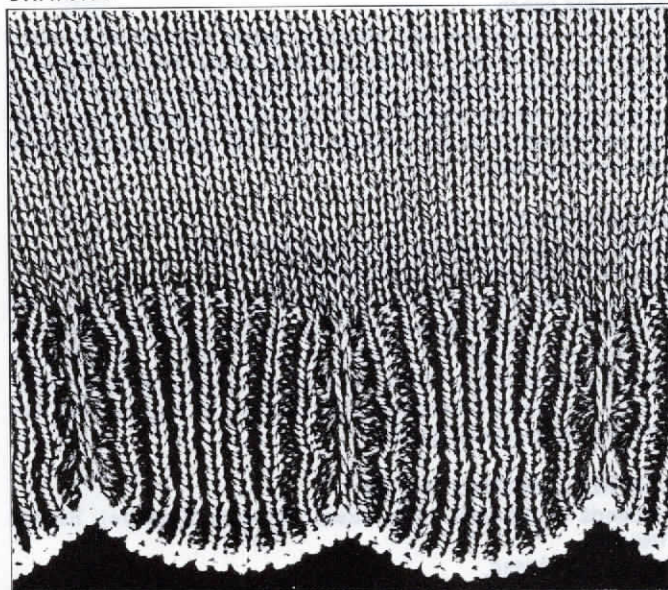
SWATCH 3



SWATCH 4



SWATCH 5



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A DAY OUT

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Make your members' day with the occasional trip out and here are some ideas for where to take them.

QUESTION TIME

HOOKED – ON WEAVING

Hand-tooling long weaving floats can create some fascinating patterns. Pat introduces us to a few variations after first describing her recent “nasty moment” and then riding a favourite hobby horse.

Pat Coulston

At one of our recent club meetings I demonstrated racked English swung rib, plus variations, as a follow-on to the half Fisherman's rib cable the previous month. Some weeks later, I got a phone call from our local knitting machine mechanic, John Major, who asked me what had I been teaching the members. My heart seemed to stop. What, I reasoned in that split second, had I taught that was wrong? I told him and, of course, added “why do you ask?”.

He explained that one of the ladies had brought in her knitting machine because she was having terrible problems on her ribber when trying out one of my samples. Now my heart was in my boots. “Could you” he says “bring in the instruction sheet you handed out to them?”. Now, my heart was bouncing around on the ground. We exchanged a few pleasantries and I put the 'phone down. I looked up the sheet and anxiously started to

read it. Nothing there untoward. The first thing that I checked was if I had written that the HP lever should be on P, when I should have said H. No, all was well.

The 'phone rang once more – John again. “You'll never guess what she has done – she has put the ribber retaining bar underneath the needles instead of on top”. Relief washed over me and my heart bounced back into its proper place. I could have hugged that lady! This, of course leads me on to my favourite hobby horse – one I have not “ridden” for months – and brings me to another story!

IN A JAM

Again it began with a 'phone call, but this time from a friend I knew back in the “old days” of the Eighties. She had not done any machine knitting for years – her machine was up in the attic – but she now wanted to start again. Yes, she had given it a clean and

oiled it (I wonder what that means, I thought to myself) but, every time she took the carriage across, it jammed in the needles. “Please”, she said, “if I come and pick you up, will you come out and look at it”. So, for old times' sake, I drove myself over and was introduced to this machine of hers. She had the needles set up for 1x1 rib (using the ribber) and she showed me what it did – jam. She freed it, and set it up again.

The next bit was the result of my own stupidity, I admit, as you will see.

I picked up the carriage. She had indeed oiled it, it was all “wet oily”. The back rail was still dirty, but certainly oily. I set to work and thoroughly cleaned the back rail with tissue until it was really clean. Then, I asked for the oil. Out came the 3 in 1 oil, which is what she had used on the machine.

I explained that this is not a good oil for any knitting machine as it tends to dry out and its use is banned, for me and those I teach, by our mechanic. I explained that you need a large can of Sewing Machine oil, which can be applied by simply putting some on to a rag and then wiping this on to the back rail.

I proceeded to clean off all the excess from under the carriage. Then, using a small paint brush, and my own oil, “painted” all the metal joints, cams, and so on, beneath the carriage. I thoroughly cleaned the part which runs on the back rail and then lightly oiled it. Finally, I ran a clean rag over its surface to remove any excess oil that might have been applied accidentally.

I repeated this process with the ribber and the ribber carriage. I checked the height and alignment of the ribber and to my amazement, this was quite correct. I put the carriages on the rails again,

then gently and slowly, started to take them across the needles in the 1x1 arrangement. Jam. Then, I finally solved the puzzle.

THE SOLUTION

I removed the carriages and, you guessed it, took out the retaining bar. It was completely flat. It did not have one sliver of sponge left on it! I felt very stupid. I have written reams and spoken for hours about retaining bars and how, if this sponge is becoming flat, you will get dropped stitches, mis-knitting and that sort of problem. Here was a completely classic example of what will happen when there is no sponge AT ALL! You see, the purpose of this retaining bar is to put the needles in the correct position for them to be brought forward to go into the carriage. There, they are sorted out into the right channels for the knitting you are doing (stocking stitch, Fair Isle, tuck, slip).

It stands to reason then, that if the needles are too low, they come forward incorrectly and the carriage cannot manoeuvre them into the correct place. If they are hopelessly too low, as in this case, the poor old carriage has a terrible job and just gives up altogether, which is the reason that it jams.

You really do need to check your retaining bar at least once a year. It is vital that it is maintained in good condition, with plenty of sponge to enable your machine to knit correctly. Using your machine with a flattened sponge bar, WILL damage the carriage. So, there we are. My acquaintance bought a new retaining bar AND a can of oil and is now back into her old hobby of machine knitting, with a vengeance.

WEAVING

Have you tried the technique of “hooked-up weaving”? Here are a few samples, with instructions, which explain some of the variations.

SAMPLE 1 - Hooked-up weaving



SAMPLE 1

To work this, you do ordinary weaving, but select patterns that have long floats over several rows, then hook up these "floats" on to a needle, which results in a very interesting pattern offering all sorts of possibilities and variations.

Suppose you have a pattern that is like this:-

xxxxlxxxxxxxxlxxxxxxxxlxxx

x = non punched squares
l = punched hole

Insert the card and lock on this row. Cast on (the work does need to be evenly weighted) and knit a few rows. Put the weaving brushes into action and, according to the method of weaving on your particular machine, "weave" for six rows.

You will now see you have long strands going across the knitting. Take the single transfer tool and place it beneath these six strands. Hook up these strands and place them on the centre needle of the block above. Do this all along. You can now either start straight into the pattern of weaving again, or knit two, four or six rows plain before you start to weave again.

SAMPLE 2

Latched-up weaving

Using the same card, knit the six rows of weaving. Using the latch tool, grasp the lowest of the six strands and let it slip behind the latch. Put your finger on the latch to keep it open. Slip the latch tool beneath the next strand into the hook and pull it down, allowing it to go under the first strand. Continue to gently pull latch tool down, then lift it, in front of the lower strand. Allow this strand to slip behind the latch. Hook up the third strand, pulling it through the other strand as before. Again, let it slip behind the latch. Repeat, with all the strands all the way up, finally putting the last strand on to the centre needle of that block.

SAMPLE 3

Variation of the hooked up method

Knit the six rows of weaving as usual. Now we are going to hook up each strand, one at a time, but from the back. To do this, you have to go behind

the strands to do the hooking up.

Slide your finger behind the six strands, slightly easing them forward. Take the single transfer tool, with the single prong facing downwards, then go behind the six strands that you are holding slightly forward. Allow the tool to slide past five strands, but let it go in front of the lower sixth strand. Hook this strand up, placing it on to the centre needle of that block. Do this all along the row. Knit one row. Repeat, this time bringing the five strands slightly forward, hooking up, from behind, the lower (fifth) strand and placing it on the centre needle of that block. Do this all along the row. K 1 row. Repeat with each strand, until all six are hooked up. You can now knit a few more plain rows or return to the weaving pattern straight away.

Kate Arklay, in her *Yoke Sweater Pattern*, did a lovely variation of this stitch by hooking up two strands at a time. This meant you only hooked up on three rows, instead of doing it six times.

SAMPLE 4

Variation using Brother punchcard pattern No.765

Finally, there is a wonderful variation to this in the Brother Punchcard books, Pattern No.765. This time, weave seven rows. Look at the work. Note the stitches holding the weaving yarn in place and the strands of weaving yarn over the seven needles between. Number these needles 1-7 from left to right. In each block, hook up from behind (as already described), the lowest strand from the first row knitted and place it on needle 1. K 1 row. Pick up the next strand above, from second row knitted, and place it on needle 2. K 1 row. Continue, placing the strand from the third row knitted on needle 3 and so on until all seven strands have been hooked up and you will have a lovely fan-shaped pattern which is most attractive.

KNITTING TIPS FOR HOOKED-UP WEAVING

- 1) The work needs to be evenly weighted throughout.
- 2) When knitting plain rows between patterns, or during



SAMPLE 2 - Latched-up weaving

the hooking-up process, remember to catch the weaving yarn in at the sides, taking it up, so it is ready to start weaving again.

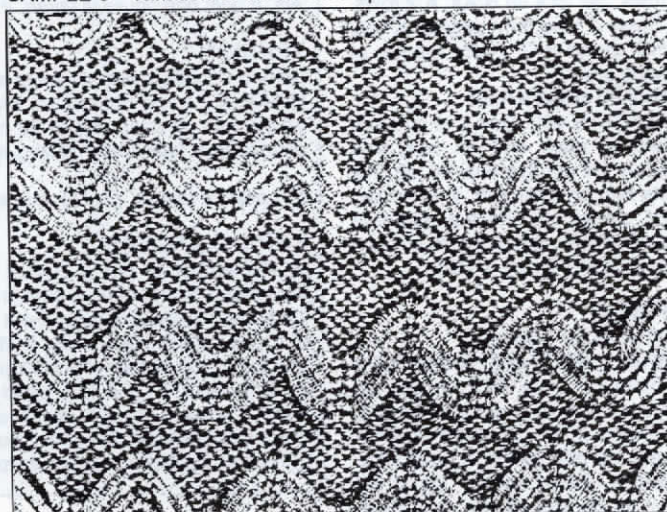
3) On Silver Reed or Knitmaster machines, bring out the end needle to holding position at the carriage end on each row of weaving.

4) On Brother 830 or 836 models, bring out the end

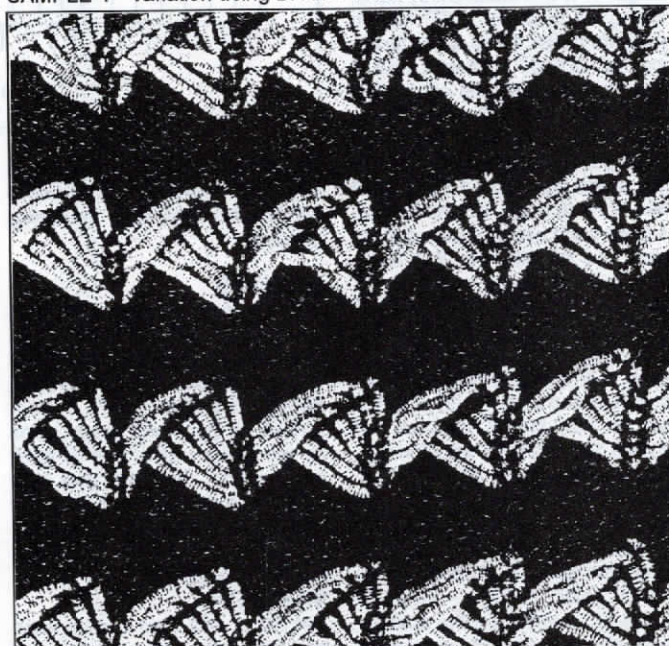
needle to holding position, at the carriage end on each row.

5) On later Brother punchcard models, make sure the patterning cams, beneath the carriage, are in the normal working position. This means the end needle always selects in the upper working position, never in pattern; this will then enable the weaving yarn always to catch around this end needle.

SAMPLE 3 - Variation of the hooked-up method



SAMPLE 4 - Variation using Brother Punchcard Pattern No.765



Designed by

E6000 PROGRAM

PROG - ENT
ERASE - ENT
CAST ON - 2 - ENT
ALL ST PATT - NO
ST PATT A - 1002 - ENT
ALTER - NO
KNITTECH - 138 - ENT
ENLARGE/POSITION - NO
TEST - NO
FORM - NO
CONTINUE AS USUAL

BACK

Handle down. Orange strippers. Set up 78 [86, 92] Ns on each bed at centre of machine in WP for full needle rib. (E6000 - cast on 2.) * Set lock on N/N and ss to 3/3. Using MY, K 1 row. Set lock on CX/CX and ss to 4/4, K 2 rows. Set RC at 000. Set lock on N/N and ss to 5/5, K 31 rows. Inc 1 st at left on back bed. Arrange pushers as diagram 1. (E6000 - st patt A.) Set RC at 000. Set ss to 5 1/2/5 1/2 *. Set lock on N/AX, K 2 rows. Set lock on N/AX, K 2 rows. These 4 rows form pattern. K until RC shows 212. Place marker at each end **.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st on each bed at each end on next and every foll 4th row until 60 [68, 74] sts rem on front bed. K 111 rows. RC shows 144. Place a marker at each side of centre 26 sts on front bed. Cast off very loosely.

FRONT

Work as for Back to **.

SHAPE NECK AND ARMHOLES

(E6000 - note RC number on console.) Note position of Ns and pushers at left. Note row of stitch patt. Transfer centre st on to adjacent N. Either transfer sts at left on to decker combs and push empty Ns to NWP or, using a length of WY, K sts at left by hand, taking Ns down to NWP. Return pushers under these Ns to blocking rail. (E6000 - reset L end N number.) Cont on rem sts for first side. Set RC at 000. Dec 1 st on each bed at armhole edge on next and every foll 4th row and at the same time dec 1 st on front bed at neck edge. K 3 rows. Dec 1 st on each bed at neck edge on next and foll 4th row, K 4 rows. Dec 1 st on each bed at neck edge on next and foll 13th row, K 7 rows. 25 [29, 32] sts rem on front bed. Cont to dec at neck edge only on every 13th row from previous dec until 17 [21, 24] sts rem on front bed. K 14 rows. RC shows 144. Cast off very loosely. Return pushers to blocking rail. Either unravel WY, bringing Ns back to WP or arrange Ns at left as noted. Transfer sts from decker combs on to Ns. Arrange pushers as noted. (E6000 - return to noted RC number on the console and change end N numbers.)

DUOMATIC SWEATER

10

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap/Pfaff Duomatic 5, 80/E6000 machines.

MATERIALS

Yeoman Sport. (Yarn Guide No.11.)
2 x 500 g cones in Slate (MY).

GARMENT WEIGHT

Finished garment in second size weighs 610 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97-102 [107-112, 117-122] cm, 38-40 [42-44, 46-48] in.
Actual size 109 [121, 129] cm, 43 [48, 51] in.
Length to shoulder 70.5 cm, 28 in.
Sleeve seam 48 cm, 19 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

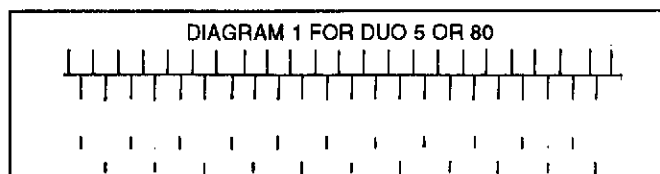
TENSION

Knitted in pattern with pushers arranged as diagram 1. Set lock on N/AX, K 2 rows. Set lock on N/AX, K 2 rows. (Stitch patt A.) 50 stitches on each bed to 36 cm and 50 rows to 9 cm measured over pattern (stitch size setting approximately 5 1/2/5 1/2).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Remember to put a pusher into blocking rail for every stitch decreased and to bring a pusher out of blocking rail for every stitch increased, keeping arrangement correct.
- If you have to stop during knitting it is easier to remember where you are in the pattern if you stop with lock at the left (this does not apply to E6000 - you only need to note the console number as a check if you are going to switch off the console. I have never found my console needed the check but you never know.)
- For this pattern, RC refers to row counter on lock, not on console.



Check that all the tuck loops are in needle hooks. Finish to correspond with first side, reversing shaping.

SLEEVES

Handle down. Orange strippers. Set up 44 Ns on each bed at centre of machine in WP for full needle rib. (E6000 - cast on 2.) Work as for Back from * to *. Cont in patt as on Back and shape sides by inc 1 st on each bed at each end on 2nd, 6th, 12th and 20th rows, then on every foll 20th row until there are 72 sts on front bed. K 8 rows. RC shows 228. Place marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st on each bed at each end on next and

every foll 4th row until 54 sts rem on front bed. K 3 rows. RC shows 36. Cast off very loosely.

NECKBAND

Handle down. Orange strippers. Set up 160 Ns on each bed at centre of machine in WP for full needle rib. (E6000 - no electronics needed - follow instructions for Duo 5 and 80.) Set lock on N/N and ss to 2 1/2/2 1/2. Using MY, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 3 1/2/3 1/2, K 2 rows. Set ss to 3 3/4/3 3/4, K 2 rows. Set ss to 4/4, K 2 rows. Set ss to 4 1/4/4 1/4, K 2 rows. Set ss to 4 1/2/4 1/2, K 2 rows. Set lock on CX/CX and ss to 5 1/2/5 1/2, K 2 rows. Change to black strippers.

Hazel Duignan

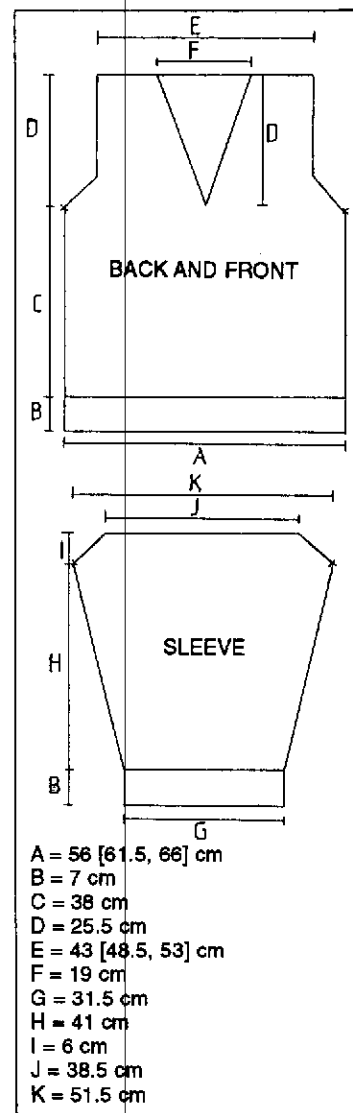
Set lock on N/GX and ss to 6, K 1 row. Set ss to 6 1/2, K 2 rows. Pull loops of yarn down between the beds. Set lock on GX/N and ss to 6, K 1 row. Set ss to 6 1/2, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Steam press the WY and last row of MY on neckband.

MAKING UP

Join shoulder seams. Pin neckband to neck edge with ends at centre front. Unravelling WY as required, backstitch through open loops of last row worked in MY on right side and slip stitch open loops of back flap to wrong side. Mitre the front seam to band. Set in sleeves. Join side and sleeve seams.





DUOMATIC UPDATE

NECKLINE FINISHES

There are times when a plain round neckline is not the best choice for the design or the wearer. Here Hazel offers some attractive alternatives.

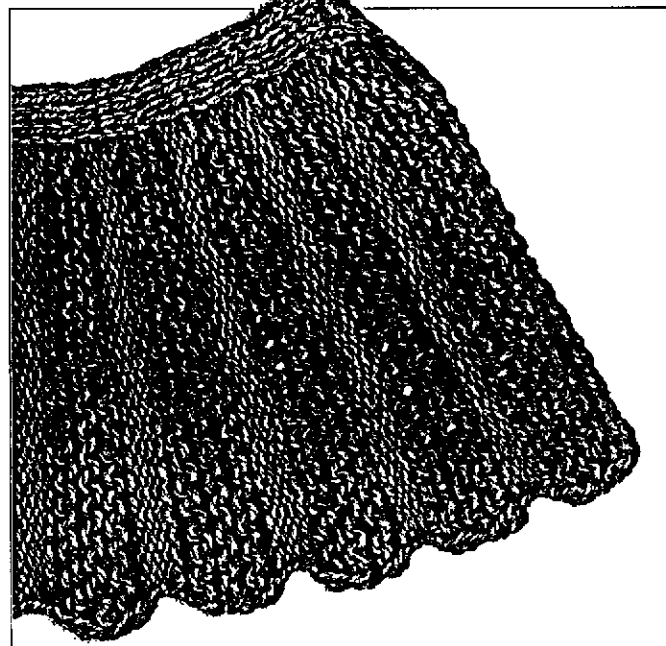
Hazel Duignan

Recently I heard from a reader who feels that a plain round, or V-shaped neckline is not very flattering for her. So, for her and anyone else who feels the same, here are some ideas to alter the look of a round necked sweater (V to follow later). Most of these

PHOTOGRAPH A



PHOTOGRAPH B



ideas can be used with any standard round neck pattern without too much difficulty.

The old "sausage" neckline has recently been much in evidence in the shops under the alias of the "Bagel" neck. Whatever you call it, it is easy

to knit, as basically it is just a strip of stocking stitch allowed to roll to the right side of the garment.

To knit this type of neckband, join one shoulder seam of your garment. With the wrong side of the garment facing you, pick up the neck edge on to the back bed of your machine. Thread the yarn through the bobbin, then knit one row by hand, starting at the left of the work. Set lock to N/GX, with stitch size for stocking stitch. Using black strippers, knit about 5–6 cm, then cast off loosely. Join the second shoulder and carefully join the ends of the "sausage". Do not stretch the seam or it will not roll successfully. Allow the stocking stitch to roll over the front of the garment (it will do this naturally). It is quite a good idea to test this on a small piece of knitting – perhaps your test piece. You may find that the yarn you are using needs a deeper band to roll properly. Do not press the band or you will flatten it. (Photograph A).

A variation on the above is knitted as follows. Calculate the number of stitches required for neck. Single bed cast-on on the front bed, then knit about 6–7 cm of stocking stitch. Knit 1 row using polyester sewing thread (do not alter stitch size for this). Change back to main yarn (you can change colour if you like) and knit 6–7 cm as before. Cast off loosely. You will now have two sausages which roll towards each other. Sew this roll to the neck edge along the line of the polyester thread. If you have shaped your neckline on the machine the two above ideas are quite easy but, if you have used cut and sew, then you will have to neaten the neck edge. You can either knit a binding and stitch it in place or knit a band of tubular stocking stitch for the neck edge.

There is another way of dealing with a sausage on a cut and sew edge. For this, make a single bed cast-on on the front bed and knit the stocking

stitch sausage. Transfer stitches to either 1x1 or 2x1 rib setting (match the welts if you can). Knit 6 or so rows of rib (remember to put handle down and use orange strippers) then push up all in-between needles on both beds. Knit 2 rows CX/CX on a lowish stitch size. Knit 1 row N/N, increasing the stitch size by one whole number. Then change to CX/CX and stitch size for stocking stitch. Knit 6 or 8 rows (3 or 4 on each bed) and join to the garment by the Passap method. Allow the stocking stitch to roll as before. The depth of the stocking stitch band can be varied just as you like.

Lately, there have been quite a lot of short tops and also tunics in bouclé type yarn with a stocking stitch rolled band at the neck, so with a cone of Ramia (Bramwell Yarns), you could be in fashion in no time. I have knitted a small sample of a rolled neck – see photograph A.

Collars are also popular and easy to knit. A ribbed collar to match the rib of the welts can be just a strip of rib finished with stocking stitch to enclose the neckband. Arrange the needles with matching ends (see diagrams 1, 2 and 3). Reduce stitch size every 4 or 5 rows or so. When required depth is reached, push up all in-between needles on both beds. Knit 2 rows at a lowish stitch size, with lock set to CX/CX. Increase stitch size by one whole number. Set lock to N/N and knit 1 row. Change to black strippers. Set locks to N/GX – stitch size suitable for stocking stitch. Knit 3 or 4 rows. Set locks to GX/N, pull yarn down in loop between the beds, knit 3 or 4 rows. Release on to waste yarn. Press waste yarn then, with both shoulder seams joined, pin collar to neck edge, starting at centre front. Finally, backstitch through open loops of last row knitted in main yarn to join one of the flaps to right side of garment and then slip stitch other flap to wrong side of garment. Join the two ends of the stocking stitch flaps together and, if you wish, continue seam an inch or so up the edges of the collar.

If you prefer a "stand" at the back of the collar, knit the rib section as above then, with carriage at right, put a pusher

into working position under every working needle on each bed. Put about one third of the pushers at the left of both beds into rest position. Set locks to BX/BX [BX/LX].

Knit to left, wrap yarn into hook of first unknitted needle, put the same number of pushers into rest at right of work, knit to right and wrap as before. Put pushers into working position opposite lock on each row. The number of pushers put back at any one time depends on the yarn which you are using.

If your yarn knits at about 10 rows to 2.5 cm, then put back the pushers over 10 rows – that is, divide the pushers at each end into five groups to be returned to work. There is no hard and fast rule about doing this, all you are trying to do is shape the collar to give a little extra depth at the back. Finish with little flaps of stocking stitch as before.

If your neck shaping is neat enough then you can omit the stocking stitch flaps and instead transfer all stitches to the front bed. Knit one row of stocking stitch and release on to waste yarn. Press waste yarn and, with right side of collar to wrong side of garment, stitch in place, starting and finishing at the centre front. Finally, turn collar over to right side of garment. I've suggested stripping off on waste yarn rather than casting off as it reduces bulk a little.

Another method of joining these collars is to knit a narrow band of stocking stitch to enclose the neck edge. Try casting on for full needle rib then knitting stocking stitch flaps as before. These can be joined to the neck edge by the Passap method after one shoulder has been joined. Then, when the second shoulder and band ends have been joined, the collar can be sewn on as before, although its ends need not necessarily meet completely at the centre front. One word of advice – it is useful, when knitting a garment with a collar, to mark the centre front and centre back with contrast yarn, as this will help you get the collar exactly right. The collar without a stand at the back can be knitted in two parts and then sewn on so that there is an opening in the collar at back and front.

You can make a scalloped edge on the 1x1 or full needle rib collars as follows:– Cast on, then put a pusher in working position under every needle on each bed. Put pushers in rest as shown in diagrams 4 or 5. Set locks to BX/BX [BX/LX] and knit about 6 rows. Put all pushers to rest position. Set lock to N/N [N/N] and then knit collar as above.

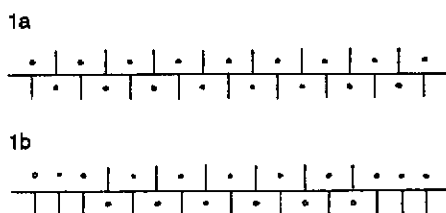
Just one more collar this month, (but more another month). This is a frilly collar and it is a good idea to knit a little sample to see whether you like it or hate it. Set up as diagram 6 for full needle rib. Make a racking cast-on. Transfer all stitches from needles marked X to the back bed, leaving empty needles in working position.

Set lock to N/N and knit 4 rows, then set lock to N/GX and knit 4 rows. Repeat these 8 rows continuously and knit on to required length (measured along the full needle rib band) finishing with 4 rows N/N. Transfer stitches from needles without X underneath to back bed and drop stitches from needles marked X. Cast off along the back bed. Now pull fabric very firmly lengthwise, making sure that all the stitches, apart from the four at the left, unravel completely.

To use this as a collar, you may need to neaten the cast-on and cast-off edges with crochet. If you want to use it as a frill then start and finish with two rows of N/N instead of four, to keep the pattern correct when the ends are joined (Photograph B). Just one more use for this stitch, although nothing to do with necklines, is to make a doll's skirt. Make the full needle rib long enough to go round the doll's waist, seam the back edges together about two thirds of the way from the bottom edge and put some kind of fastener on the full needle rib band. This will ensure instant popularity with most little girls of your acquaintance.

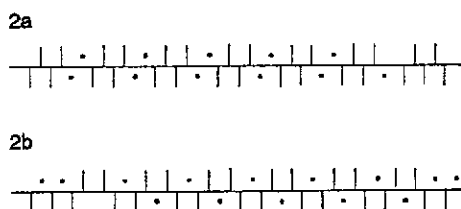
Well, I hope this helps you all to alter the look of a basic sweater. None of these collars need any alteration to the shape of a standard neckline and they are all quite simple to knit. If you do not want to knit them now, it is a good idea to try a small sample for future reference. More necklines next month.

DIAGRAM 1 1x1 RIB COLLAR



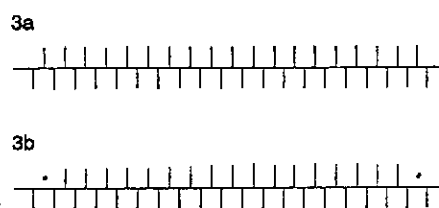
Handle up. Set up for 1x1, cast on as 1a, then transfer end sts and knit as 1b.

DIAGRAM 2 2x1 RIB COLLAR



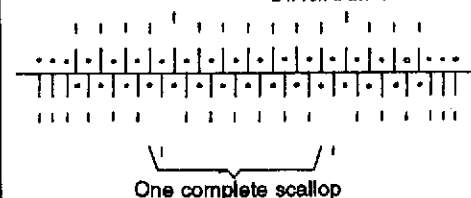
Handle down. Set up for 2x1, cast on as 2a and arrange as 2b. Rack one turn to right and knit.

DIAGRAM 3



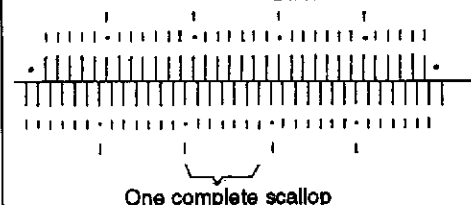
Handle down. Set up for full needle rib and cast on as 3a. Then arrange as 3b and knit.

DIAGRAM 4



Handle up

DIAGRAM 5



Handle down

DIAGRAM 6



Handle down

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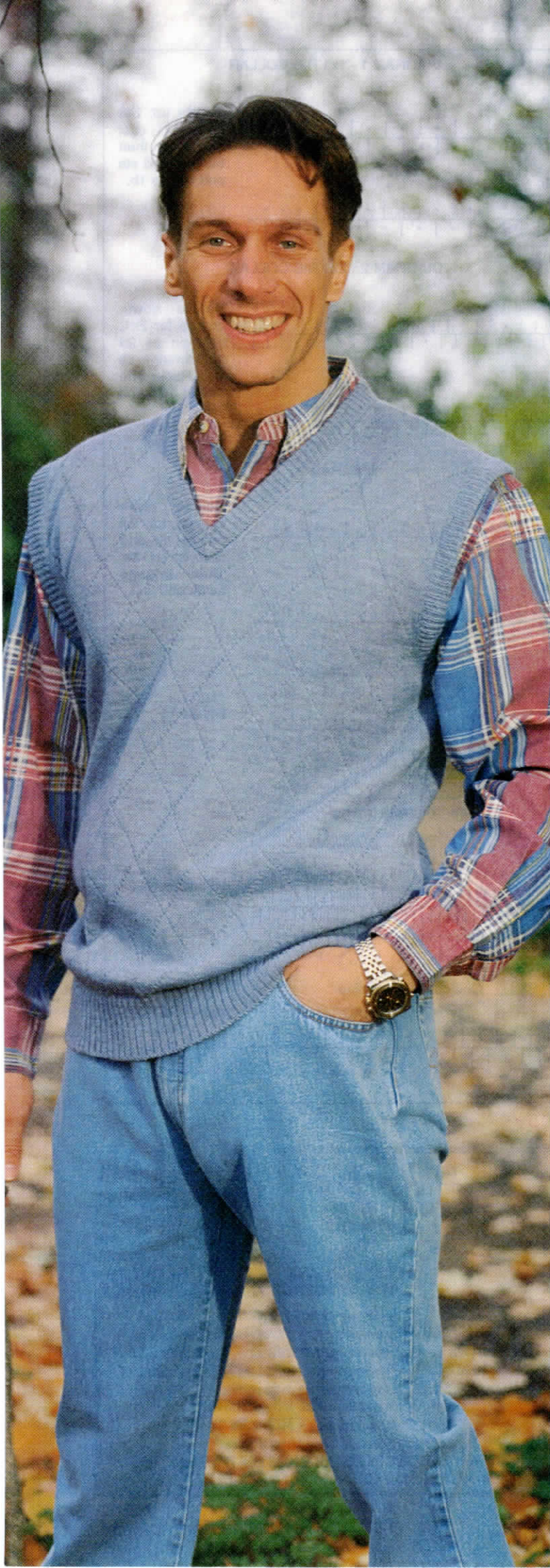
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KNIT TO FINISH

Nina A. Miklin

Nina Miklin, whose knitwear is definitely "haute couture", has gained that reputation by using beautiful yarns, having a style that seems classic yet is always at the forefront of fashion and, above all, because her garments are so immaculately finished.

The secrets of her "finish", many of which lie in the knitting itself, are the subject of what promises to be a quite a series of books. The first was about necklines and the recently completed sequel is, *Knit to Finish, Book No.2. Neckbands and Collars. Book No.3*, to follow, will be about fully fashioned shoulders.

Book No.2 features 14 different collars and neckbands including a fully fashioned ribbed band with a stocking stitch back which looks as good on the inside as on the outside.

Three very fashionable neckline trimmings are explained in detail in this book and there are no fewer than five different methods for getting the perfect finish at the centre front of a V-neck – one on the machine and four by hand. Explicit instructions and photographs enable even beginners to knit and finish a V-

neckband as perfectly as in the photograph.

The book is full of useful tips and MEMOs highlight the most important points. For example, did you ever wonder, when knitting a stocking stitch band which had been cast on with waste yarn, where the "lost stitch" got to when you picked up the first row in main yarn? Well, Nina Miklin shows you that you actually have two extra stitches when picking up this first row – one at each end of the knitting – MEMO 01

All the methods are explained step-by-step and there are 130 photographs to show you exactly how it's done. Book No.2 in the Knit to Finish series is a 40-page A4 black and white paperback with colour cover and costs £14.50 plus 45p postage from:-

Nina Miklin
P.O.Box 1720
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Please send the order to: Nina A.Miklin, P.O.Box 1720, London W9 1TT

Designed by

FRONT

Arrange over 170 [180, 190, 200] Ns at centre of machine for 2x1 rib and knit selvedge and welt following instructions on Diagram. Transfer sts to main bed. Set RC at 000.

Continue working from Diagram in garter st patt until RC shows 315 [325, 335, 345] whilst shaping the armholes from RC 155 [165, 175, 185] and neck from RC 203 [213, 223, 233]. Cast off.

BACK

Arrange over 170 [180, 190, 200] Ns at centre of machine for 2x1 rib and knit selvedge and welt, following instructions on Diagram. Transfer sts to main bed. Set RC at 000.

Continue working from Diagram in garter st patt until RC shows 291 [301, 311, 321] whilst shaping the armholes from RC 155 [165, 175, 185].

SHAPE SHOULDERS

Cast off 4 sts at beg of next 18 [22, 14, 6] rows and 3 [5, 5, 5] sts at beg of foll 6 [2, 10, 18] rows. Cast off rem 50 sts.

NECKBAND

Arrange over 199 Ns for 1x1 rib. * Knit selvedge. Set RC at 000. Using MT/MT, K 7 rows then, using MT-1/MT-1, K 5 rows and

DIAMOND CLASSIC**11****PATTERN RATING**

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a ribber and garter carriage.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Nina Miklin Bellini. (Yarn Guide No.8.)
1 x 250g cone in Light Blue (MY).

GARMENT WEIGHT

Finished garment in second size weighs 190 g.

The fibre content of this yarn is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair, 7% Pam. For further information about this yarn, please write to the following address:- Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

SIZES

Small, medium, large, extra large.

TENSION

31 stitches and 50 rows to 10 cm, 4 in measured over garter stitch pattern (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Brother electronic machines, place pattern over centre 0.
- All row counter readings given refer to row counter on machine, not on garter carriage.
- To knit the bands in the fully fashionable method as used on this garment, see KNIT TO FINISH Book 2.

Nina Miklin

at the same time dec 1 st on each bed at each end of rows 3, 6 and 9.

Using MT-2/MT-2, K 1 row. RC shows 13. Using MT-1/MT-1, K 5 rows then MT/MT, K 7 rows and at the same time inc 1 st on each bed on rows 16, 19 and 21. RC shows 25. Transfer sts for st st. Pick up cast on sts. Using MT, K 1 row *. Cast off. Join front seam and sew to neckline.

ARMHOLE BANDS

Join shoulder seams. Arrange over 199 Ns for 1x1 rib and knit as for neckband from * to *. Pick up sts around armhole and place on to Ns. Using MT, K 1 row. Using MT+5, K 1 row and then cast off.

PRESSING

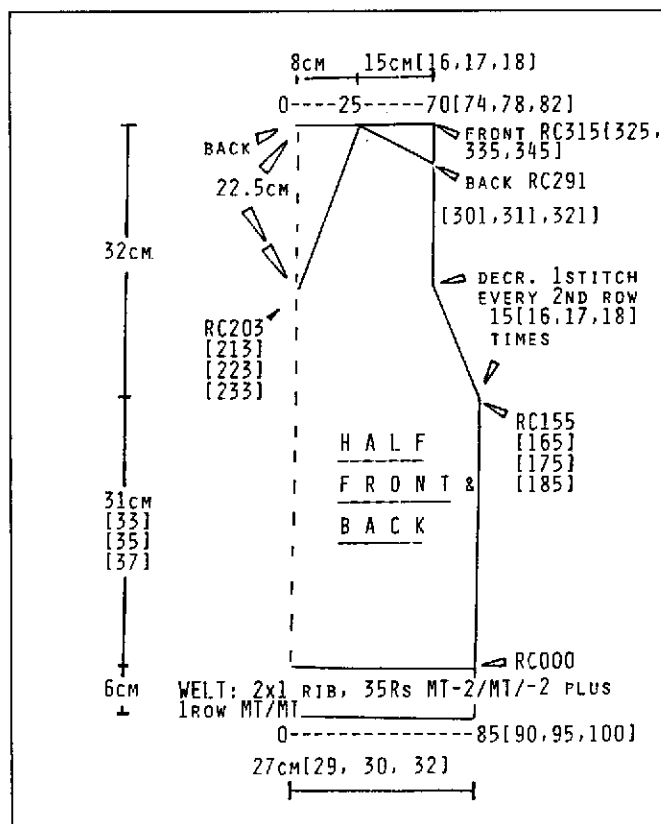
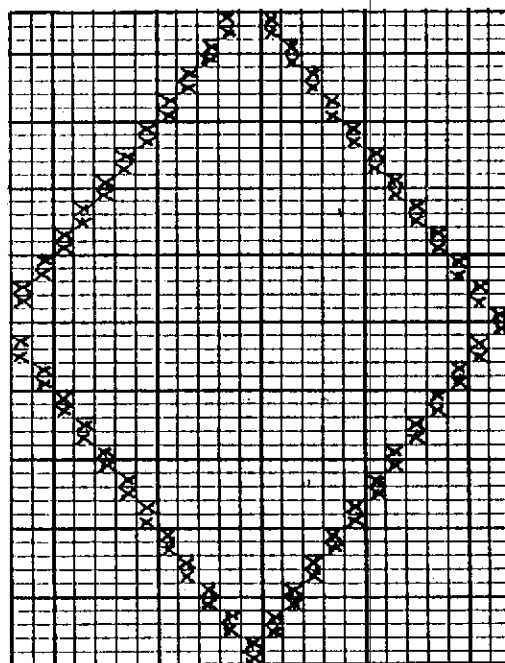
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side seams.

CARE INSTRUCTIONS

Handwash in lukewarm water.

**GARTER STITCH PATTERN**

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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with garter carriage.

MATERIALS

Forsell's 4-ply Pure New Wool. (Yarn Guide No.11.)

1 [1, 1, 1, 1, 1, 1] x 500 g cone in Soft Blue (MC).

1 [1, 1, 1, 1, 1, 1] x 500 g cone in Snowwhite (C).

GARMENT WEIGHT

Finished garment in fourth size weighs 510 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:— T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Actual size 105 [110, 115, 120, 125, 130, 135] cm, 41½ [43½, 45½, 47½, 49½, 51½, 53½] in.

Length to shoulder 67 cm, 26½ in.

Sleeve seam 44.5 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 48 rows to 10 cm, 4 in measured over garter stitch (tension dial setting approximately 7).

28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle and stripe pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- All row counter readings given refer to row counter on garter carriage unless otherwise stated.
- On Brother electronic machines, place pattern over centre 0.

PATTERN

Insert Fair Isle card and lock on first row. Change to main carriage. Cont in st st. Set RC on machine at 000. Using MT+1, K 4 rows C, 2 rows MC and 4 rows C. Release card and cont in Fair Isle pattern with C in feeder A and MC in feeder B. K 19 rows. Remove card and cont in st st. K 4 rows C, 2 rows MC and 4 rows C. RC on machine shows 39. Change to garter carriage. Set RC to 030. Using MT and MC, work 30 rows in garter stitch pattern. RC shows 000. These 69 rows form pattern.

BACK AND FRONT ALIKE

With garter carriage at right and using MC, cast on 150 [156, 164, 170, 178, 184, 192] sts at centre of machine. Insert card or program machine for 2x2 rib. Set RC to 037. Using MT-4, work 37 rows in 2x2 rib. RC shows 000. Cont in patt. K 238 rows. Cast off.

SLEEVES

With garter carriage at right and using MC, cast on 76 sts at centre of machine. Insert card or program machine for 2x2 rib. Set RC to 031. Using MT-4, work 31 rows in 2x2 rib. RC shows 000.

Cont in patt. Shape sides by inc 1 st at each end of every 4th row until there are 144 sts. K 2 rows. Change to main carriage. Cont in st st. Using MT+1 and C, K 1 row. Inc 1 st at each end of next row. K 2 rows. Using MC, K 1 row. Inc 1 st at each end of next row. Using C, K 3 rows. Inc 1 st at each end of next row. 150 sts. K 6 rows. Cast off.

NECKBAND

With garter carriage at right and using MC, cast on 160 sts at centre of machine. Insert card or program machine for 2x2 rib. Set RC

Designed by Fran Francis

to 026. Using MT-4, work 26 rows in 2x2 rib. RC shows 000. Using MT, K 1 row st st. Using WY, K a few rows and release from machine.

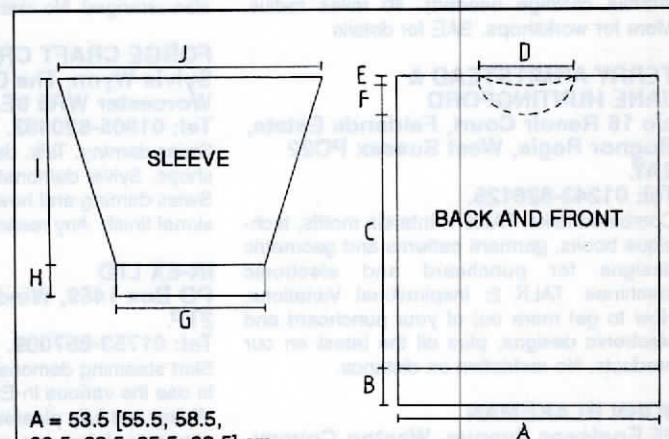
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Make a cut and sew neckline using measurement diagram as a guide. Join shoulder and neckband seams. Pin neckband to right side of garment, slightly below line of stitching round neck.

Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half and catch down on the inside, encasing cut edge. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams.



A = 53.5 [55.5, 58.5, 60.5, 63.5, 65.5, 68.5] cm

B = 7.5 cm

C = 59.5 cm

D = 20 cm

E = 2 cm

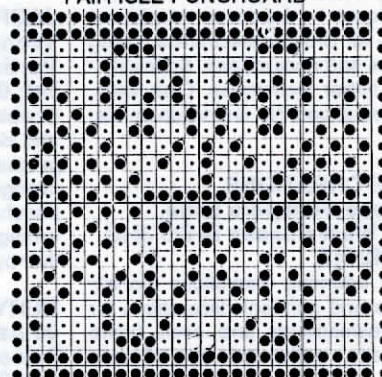
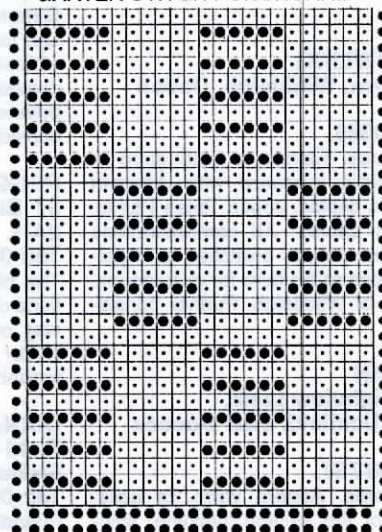
F = 8 cm

G = 27 cm

H = 6 cm

I = 38.5 cm

J = 53.5 cm

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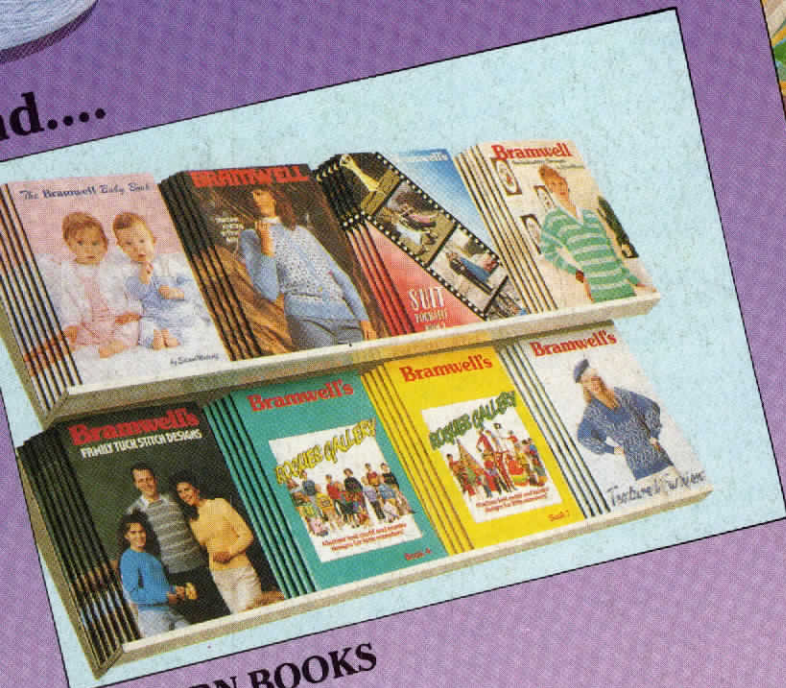
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